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HOME AND TOWN... MAY 1949



HERE ARE BEAUTIFUL TEXTILE DESIGNS FROM "DOWN UNDER"

brought to you in this attractive 40-page booklet titled "A NEW APPROACH TO TEXTILE DESIGNING" and made available through the organization of P. D. and Ione Perkins. A group of Australian artists are responsible for these unique designs, many printed in full color, and your pupils will find them doubly interesting as the artist explains the inspirational source, how the design was evolved, and the fabric believed best for application of the design.

The story of design creation is only one of the many features that make this book such a valuable addition to your classroom reference library. The striking cover is printed in sunshine yellow, rich earth brown, and clear blue as background shades, and on these colors are exotic designs in orange and yellow, with the names of the 33 contributing artists printed in striking pink. And for design information written by such experts in the field as J. T. Burke, Chair of Fine Art, University of Melbourne, and Sidney Ure Smith, President, Society of Arts, you'll enjoy every sentence of articles such as "A Hundred Years of Industrial Design," "Australian Character in Design," "Vision and Confidence in Art for Textiles," and "Art in a Textile Printing Factory," as well as other articles on this important aspect of applied design.

Use this booklet as a skillful combination of written information and visual design ideas—a wonderful "springboard" for original designing in your classroom. When pupils see the beautiful designs inspired by sea shells, foliage, driftwood, and even such everyday things as ink spots, letters, and rings from a tree, they will have "new eyes" for design all about them.

Send only 78 cents for this unusual booklet to Secretary, The SCHOOL ARTS Family, 195 Printers Bldg., Worcester 8, Mass., before June 15, 1949.

BRING "ONE WORLD" INTO YOUR CLASSROOM WITH THIS GIANT PICTURE MAP

The Friendship Press lives up to its name in making available to you a brand-new Map of the World for classroom use. Printed in black and white with bold outlines and pictures that can be spotted easily, this large 50- by 38-inch map will provide an outstanding wall decoration as well as a classroom project for the grades. Accompanying the map is a descriptive page as well as pictures to complete the border. Cutting, color-

ing, and pasting these will be an enjoyable task. These pictures represent the four freedoms and the basic rights of children. Festivals, animals, and methods of transportation complete the picture border.

One of the things your pupils will find most enjoyable is the lively picture of the globe in one corner of the map, with children dressed in their native costumes dancing merrily around it. Younger pupils will enjoy the giant panda, walrus, caribou, elephant, camel, llama, giraffe, and kangaroo that can be colored and pasted on the map of the proper continent. As for correlation with other classes, the United Nations, Red Cross, and World Health Organization are represented in pictures. Geography, social studies, and many other school subjects are united in this map that brings "One World" into your classroom as a project that will bring lasting enjoyment as a meaningful wall decoration.

Send 63 cents for your Picture Map of the World to Secretary, The SCHOOL ARTS Family, 195 Printers Bldg., Worcester 8, Mass. Order before June 15, 1949.

WALLPAPER IN TODAY'S HOME, ILLUSTRATED STORY OF THE DESIGNS WE LIVE WITH

Did you know that Louis XI ordered wallpaper for his palaces in the fifteenth century—and that the oldest piece of wallpaper existing today dates back to 1509? This kind of information as well as illustrations of wallpaper in today's home are skillfully combined in this 24-page booklet that makes pupils aware of the creative results of artists' imaginations that surround us in our homes, at work, and at play. Learn all about the proud history of wallpaper, from its development for adding a feeling of warmth and color to the drab stone castles of the Middle Ages to its use in expressing atmosphere and personality in your own living room. So fascinating is this pictorial presentation that pupils may consider this important aspect of applied design as a future career.

Spotlighting the center of the booklet is a large color wheel that will have countless uses in the teaching of color. "Color is something to be lived with and enjoyed" says the author of this booklet, and by the time you have reached the final illustrated page, you have developed "new eyes" for decorating and have become aware of the countless possibilities for the use of wallpaper. There are soft camellia patterns with white grillwork frames for a New Orleans touch, liveable plaids for French Provincial, Pennsylvania Dutch panels and bamboo for striking Modern backgrounds, elegant cabbage roses for the Victorian room—and dozens of other suggestions for every room in the house as well as public institutions.

Send only 28 cents (including 3 cents postage for forwarding your requests to the Wall Paper Institute) and you'll receive your copy of WALLPAPER IN TODAY'S HOME. The address is Secretary, The SCHOOL ARTS Family, 195 Printers Bldg., Worcester 8, Mass. Send your request before June 15, 1949.

SCHOOL ARTS for June is DRAWING, PAINTING and SCULPTURE



It will help you in your Summer School work

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

"Art is not only something which is in the art gallery and the museum, but it is a way of life, a way of living." This philosophy of art education has been amplified by **STANLEY H. WITMEYER** in his two articles appearing in the February and March issues of your SCHOOL ARTS MAGAZINE.

Many of his lectures to P.T.A. groups, painting organizations and art teacher and museum groups center around art and the child. He firmly believes that art teaching should revolve around the environment of the child and has applied his principle in his wide teaching experience as supervisor of art in elementary schools and coordinator of creative activities in youth organizations.

In addition to his duties as instructor of art and photography at the Rochester Institute of Technology, Mr. Witmeyer is an exhibiting watercolorist and also finds time to do commercial advertising. Now he is preparing to show demonstrations of how photography can be used as a creative medium for teaching, not as a method of taking better pictures but to actual creative situations in design, textures and representation.

Mr. Witmeyer graduated from the School of Applied Art, Rochester Institute of Technology, received a B.S. degree in Art Education at Buffalo State Teachers College and an M.F.A. degree at the College of Fine Arts, Syracuse University.

Best of luck to you in your work!

Esther deLemos Morton and Jane Rehnstrand, both Associate Editors of SCHOOL ARTS MAGAZINE, attended the **WESTERN ARTS** Convention recently in Dallas, Texas. Continuing her trip eastward, Mrs. Morton attended the four-day **EASTERN ARTS** Convention held in Boston. She also visited the SCHOOL ARTS business office and printing plant here in Worcester.

Helen Varney, Brunswick, Maine, reports that their high school was the first to receive a return set of paintings for those sent to Sweden in December 1947. This project was in connection with the **INTERNATIONAL ART EXCHANGE** sponsored by the Junior Red Cross.

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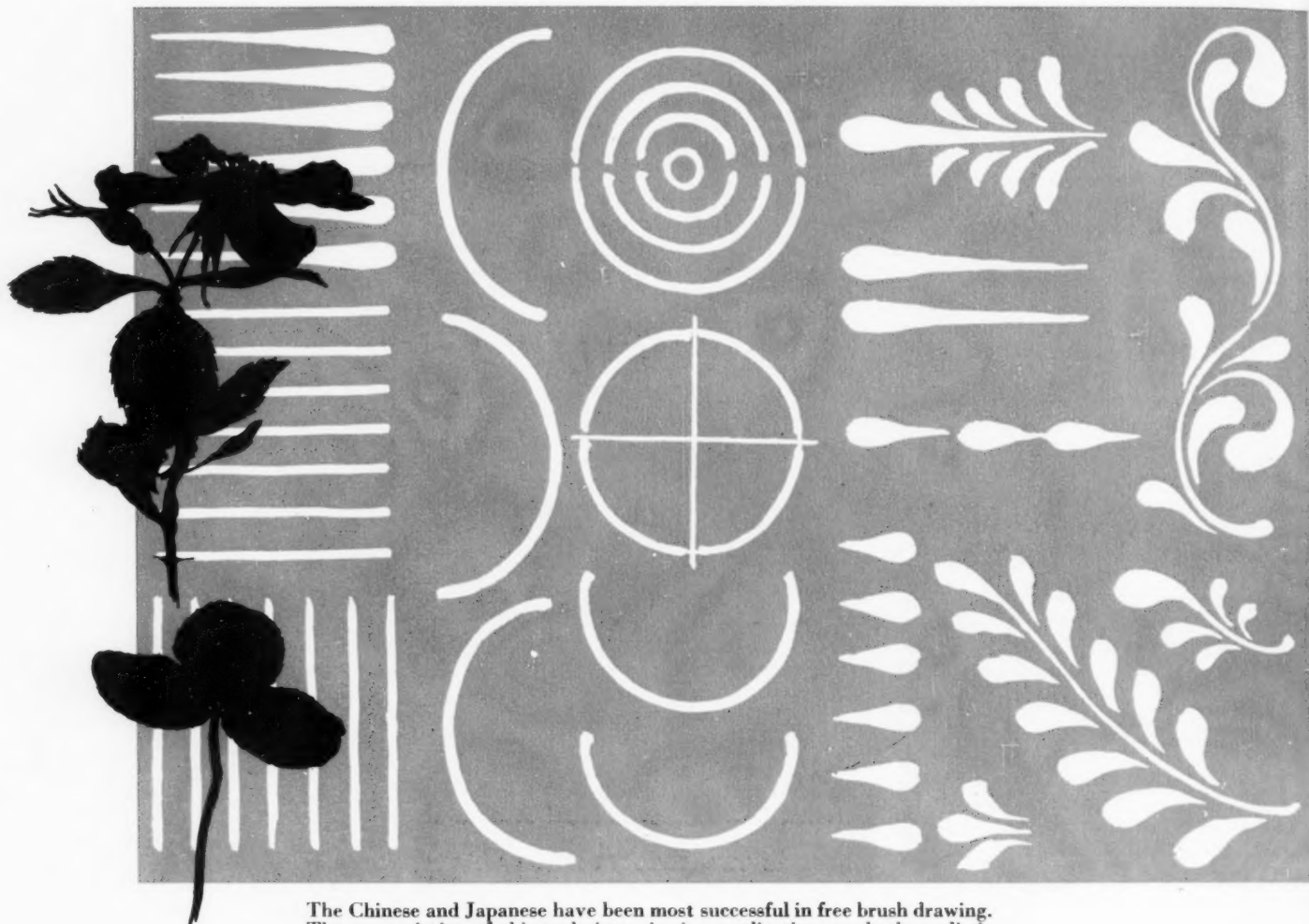
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Another of the F. Weber Co. series of advertisements treating with the progression of school art teaching from 1850 to the present time.



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ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly ... it is written especially for you.

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(Continued on page 4-a)



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A BOOKLET ABOUT THE MAGIC OF SHELLCRAFT is yours through The Nautilus organization of Sarasota, Florida. Just looking through the pages of clear shell photographs is an invitation to take an active part in the creation of beautiful jewelry and decorations—and as an example of the delicate beauty to be achieved, look at the carnation and rose corsages on page 26. Every flower and bud is so perfect in detail that it is difficult to believe they had their origin on the ocean floor rather than the florist's gardens. Learn all about materials, prices, types of shells, jewelry blanks, tools, and instruction booklets for

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57th Street in New York City. 17 Serigraph artists from all over the country will be represented. In another room, a premiere showing of serigraphs especially suited for "over the mantel" use will be displayed.

"IT'S A SMALL WORLD" WHEN YOU TRAVEL TWA and an example of the accessibility of all parts of the globe are the study tours organized by the Air World Education Department of Trans-World Airlines. Included in these tours of interest to teachers are the British Isles, Europe, India, and Southwestern United States.

TELL YOUR PUPILS ABOUT THE NATIONAL ART HONOR SOCIETY, an organization for teen-agers that had its beginning in Kansas City several years ago. The principles are honesty, interest, and the promotion of better art work. Any school wishing to start a chapter may write to National Art Honor Society, Southwest High School, 6512 Wornall Road, Kansas City 5, Missouri.

HANDY AND HARMAN ANNOUNCE ANNUAL WORKSHOP CONFERENCE

The third national silversmithing workshop for teachers will be conducted by Baron Erik Fleming, Court Silversmith to the King of Sweden. The conference is limited to twelve teachers of metal work from universities, colleges, teachers colleges, art schools, and high schools throughout the United States. Announcement of those selected to attend will be made late in April. Handy and Harman are to be commended for this worth-while activity on the behalf of an important aspect of handicrafts.

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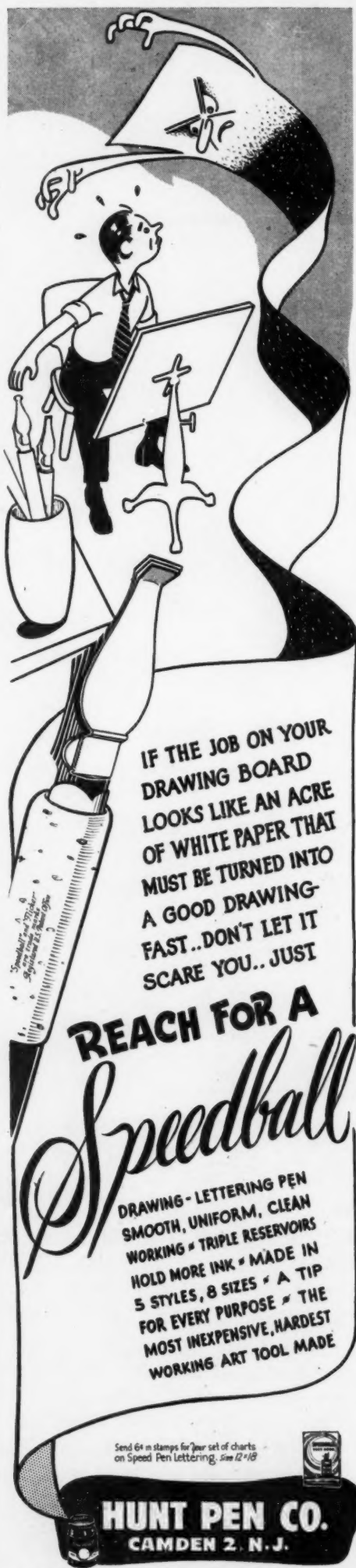
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It's springtime—and what could be more delightful than to have a "poster preview" of your visit to Brittany and the fairyland quality of historic Mont St. Michel. The French National Railroads are our hosts and the beautiful colors and dream-like beauty of this poster make it easy to believe that we are standing behind the sailor in the foreground, dressed in the typically Breton hat and colorful scarf, looking over the bow of the ship at the beautiful lines of walls and turrets, made doubly delightful by the blues, greens, and lavender-tinged shadows reflected in the sea. White clouds scud across the blue sky, and our eyes linger irresistibly on this "Pearl of French Medieval Art"—the unrivaled beauty of Mont St. Michel. This poster is yours for 3 cents postage and your request sent to Happy Holiday, 195 Printers Bldg., Worcester 8, Mass.

"See the Land of the Vikings" is the invitation from the Swedish Travel Information Bureau, written on this beautiful poster. A graceful Viking ship, bright sail stretched taut by the wind, dragonhead prow bathed in a fiery glow of an orange and yellow sunrise, rides the crest of cobalt-blue waves. Two Norsemen in their striking attire point toward the rising sun. Outlined on the ocean below the ship is a black and gray map of Sweden, Denmark, Norway, and Finland—and across the water, we glimpse a corner of the United States and Canada to show relative locations. Seven leading cities in the four Northern countries are lettered in a striking shade of orange, making an over-all picture of vital beauty as well as practical use. Send 28 cents (this includes 3 cents postage) for your beautiful Nordic poster to Happy Holiday, 195 Printers Bldg., Worcester 8, Mass.

Back from our European jaunt, we find ourselves in the Mile High State of Colorado, transported there by the colorful literature from the State of Colorado. One is a 38-page booklet, most of it full-page photographs of such enticing vacation scenes as the prehistoric "apartment houses" of Mesa Verde, Grand Lake, set like a jewel in evergreen-covered mountains, aspen-laced hunting grounds, Alpine-like ski slopes, ghost towns, rodeos, and a picture map of the entire state. Our second publication is a full-color picture map of activities and spots of interest, as well as highways, and on the back are Kodachrome prints that seem almost unbelievably beautiful until your Colorado visit proves them to be true. Send 3 cents postage for your Colorado literature to Happy Holiday, 195 Printers Bldg., Worcester 8, Mass.

See you in June!

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(Continued on Page 12-a)

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May 1949

HOME AND TOWN

COVER DESIGN

"DUCK FEED"

Margo Lyon

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TOWN



Museum cities of Europe preserve for the education of all some of its architectural beauty of the past. In the Museum city of Aarhus, Jutland, Denmark, a typical three-storied house of about 1585 reminds the modern designer of the practical and pleasing effects of brick and beam structure

(Authenticated News)

In Old Lucerne, Switzerland, its ancient painted exteriors done in the fresco manner carefully preserves the time-tested values of this medium of architectural decoration

(Swiss Federal Railroads)



CIVIC BEAUTY IS DEPENDENT
ON THE ART EDUCATION OF ITS
INHABITANTS

DID SOMEONE SAY ART IS A FRILL?

GEORGE T. MILLER, Chief of Art Education for Pennsylvania, Harrisburg

THRIFTY John Strong gave his twin sons, Henry and Bob, each an acre of land facing the highway, and money to build new homes . . .

Henry and his wife sought out a builder and, with a picture of a house they had found on a hardware calendar, bade the carpenters "put 'er up."

Bob and his wife moved more slowly. This home, they agreed, should not only meet the necessary physical needs required of a house, but it should reflect the character of those who would make it their home. In both form and materials it should encompass their ideals, their aspirations, their dreams. It should be cozy, inviting, and beautiful. The house itself would "fit" its location, and every part of it would lend itself to modern graceful living. In time, after much study in which they conferred with their architect and contractor, the house was "engineered" and engineered in detail. It possessed charm, grace, and character, and was beautiful to look upon. It was useful and practical . . .

Side by side these two houses sit along that spacious highway; one an example of the all-too-many unstudied, unimagined, and poorly planned dwellings so often seen. In contrast stands the other, a joy to behold, a delightful, inviting home in which to live. The costs were identical. Were these dwellings to be sold, which one, in all probability, would be worth more?

ARCHITECTURAL exteriors, interiors, and all the decorative accessories which accompany our lives are the very basis of art. Whether it be for aesthetic inspiration and adornment only or for functional and practical use, the city, its buildings, its homes, and inhabitants must accept the appearance of their material properties in the forms established, designed, and executed by artists and craftsmen.

Improved communities cannot come from scientific experts alone. They will develop from carefully guided art education which integrates the practical creative and aesthetic instincts with which every one of us is naturally endowed.

It is the duty of Art Education to develop these manifestations in our children that they will be better prepared to build the cities and homes of tomorrow.



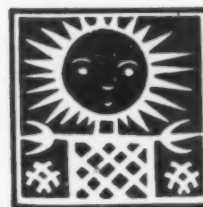
The open air Museum at Oslo, Norway comprises seven acres upon which have been constructed its typical houses of various periods. Above is the "Stabbur" from Telemark, in the 17th Century Norwegian style of hand-hewn wooden structure



Typical Norwegian farm buildings of 17th Century Setesdal, emphasize the decorative beauty of the natural log



The unaffected beauty and proportions of these huge sections of logs with slight accents of carving and hand-wrought iron should demand the respect of all craftsmen



(Authenticated News)



Spanish explorers, monks, Indians, and pioneers emerge from a history book before the class. To attract attention, a bell-ringer sat at the school door

AN ELEMENTARY SCHOOL PARADE FLOAT

ALFRED E. BLOCH

Art Instructor

Redwood City, California

USUALLY the bigger art jobs that occur in a community are automatically turned over to high school art departments. It seems the general theory is that elementary classes are not capable of doing professional work. The seventh and eighth graders of McKinley School in Redwood City, California, Ralph T. Case, Principal, exploded that idea. All San Mateo County schools were asked to participate in the "Portola Trek." This historic event is held commemorating the discovery of the area around San Francisco Bay by Don Gaspar de Portola in 1769. Schools from the elementary to junior-college level were asked to present bands, mounted units, or floats. California history was to be the theme for the floats.

In Redwood City the problem of organizing the unit was given to Superintendent of Schools, Andrew Spinass. Mr. Ronald Spink headed the Music Department and Mr. Alfred Block, the Art Department. The

biggest problem and obstacle was keeping down the cost of materials and construction. We needed a truck, a trailer, and jeep, paint, decorative material, and ideas. Merchants in Redwood City loaned us the trailer for the float, and a truck and trailer for the band. One of the faculty not only loaned us his jeep, but also drove it in the parade. Ideas for the float were discussed and suggestions came from students, teachers, and merchants. Keeping the theme in mind, we finally hit on an idea we considered acceptable. We would build a schoolhouse on the trailer and have a class in session. The class was to be a history lesson with California characters. Ideas poured in from everybody.

The actual building of the float was done in one week. One period a day was set aside by the art department for work on the sections. The trailer measured 8 by 16 feet. For the front and back we ordered beaverboard, gold foil, and festooning.

Four pieces of beaverboard comprised the front and back of the "school." Two pieces were painted a bright red to represent the front of the school building. This measured 8 by 8 feet, and was held securely in position by a light framework which was nailed to the floor of the trailer. In order to bring out the fact that the scene was to depict a class in history, we decided to build a plain back. On this section the students painted a huge, open book. From the pages of this book, famous people of California history emerged. Colorful Indians, Spanish Explorers, Padres, Early Pioneers, and 49-ers comprised the group. Facing the book was a class neatly seated at desks watching California's history unfold before them. For the skirts of the trailer we covered cardboard with crumpled gold foil. Over this we stapled letters which were cut from cardboard and painted bright red. Festooning was then stapled around the edges and served as a frame. These materials were

inexpensive and added the "professional touch" demanded of such a project.

THE terrific enthusiasm of the seventh and eighth graders who did the actual building of the float lasted to the very completion of the parade. The group was divided into sections, each of which was responsible for a specific part of the float. These sections were in charge of cutting out letters, painting, and decorating, trimming, and assembly. Everybody had a job to do and that job was a very important part of the float. It was a wonderful opportunity for the seventh and eighth graders to show they could do a big job. The fact they were to compete with high schools, junior colleges, and civic organizations, only made them work harder. This was something their parents and friends would see, so it had to be perfect.



Seventh graders were in charge of decoration with festooning and final touch-up of details



Indian land as it was worked out by a third grade under teacher Hazel Daniel

PUEBLO AND NAVAJO LAND

ERA A. FRANKLIN

Art Supervisor

Palm Springs, California

OUR study of Indians in the third grade this year has been a very rich experience.

Since our classroom was too crowded to have Indian dwellings in which we could play, we made a miniature Pueblo and Navajo Land and peopled it with figures made of pipestem cleaners.

During the first semester we studied Cahuilla Indians and dramatized many of their activities using a circle of chairs to represent their grass-covered huts. Since most of their activities were outdoors, we didn't feel that a real hut was necessary.

When we began the study of Pueblo and Navajo people the second semester, we learned the importance to them of their dwellings and the development from simple pit and bark shelters, to the complex pueblos and permanent hogans of today.

The pueblo made by last year's third grade group was used first as a cliff dweller's home. Later the cave was taken away and it became a modern pueblo.

As the children played with it, they made more people to do the things needed. We used plastic clay to make properties such as bowls, snakes, etc.

When Navajo Land was added, we put it in the valley and provided hogans, sheep, wagons, horses, and all their other needs.

For Public Schools Week we chose to have the Pueblos getting ready for the snake dance and the Navajos going to the trading post, dipping their sheep, and weaving in the summer hogan. Each child took one Indian and was responsible for having him do a certain task. One child dressed the snake priests and put them in the kiva for a council. One made the oven and everything needed by the Indian baking bread, etc. They did the research necessary to dress and pose the figures correctly.

The background for Pueblo and Navajo Land was a problem. Efforts to use colored chalk and wax crayon were slow and not well adapted to the wild beauty of

that country. We had had a good many lessons in finger painting and some of our work had been very striking. As an experiment we tried painting with our hands on white wrapping paper spread on a large table. We used red, yellow, and blue finger paint medium to spread. Then we dipped our wet hands in purple, blue, green, or white dry tempera to rub out shrubs, trees, rocks, or other details.

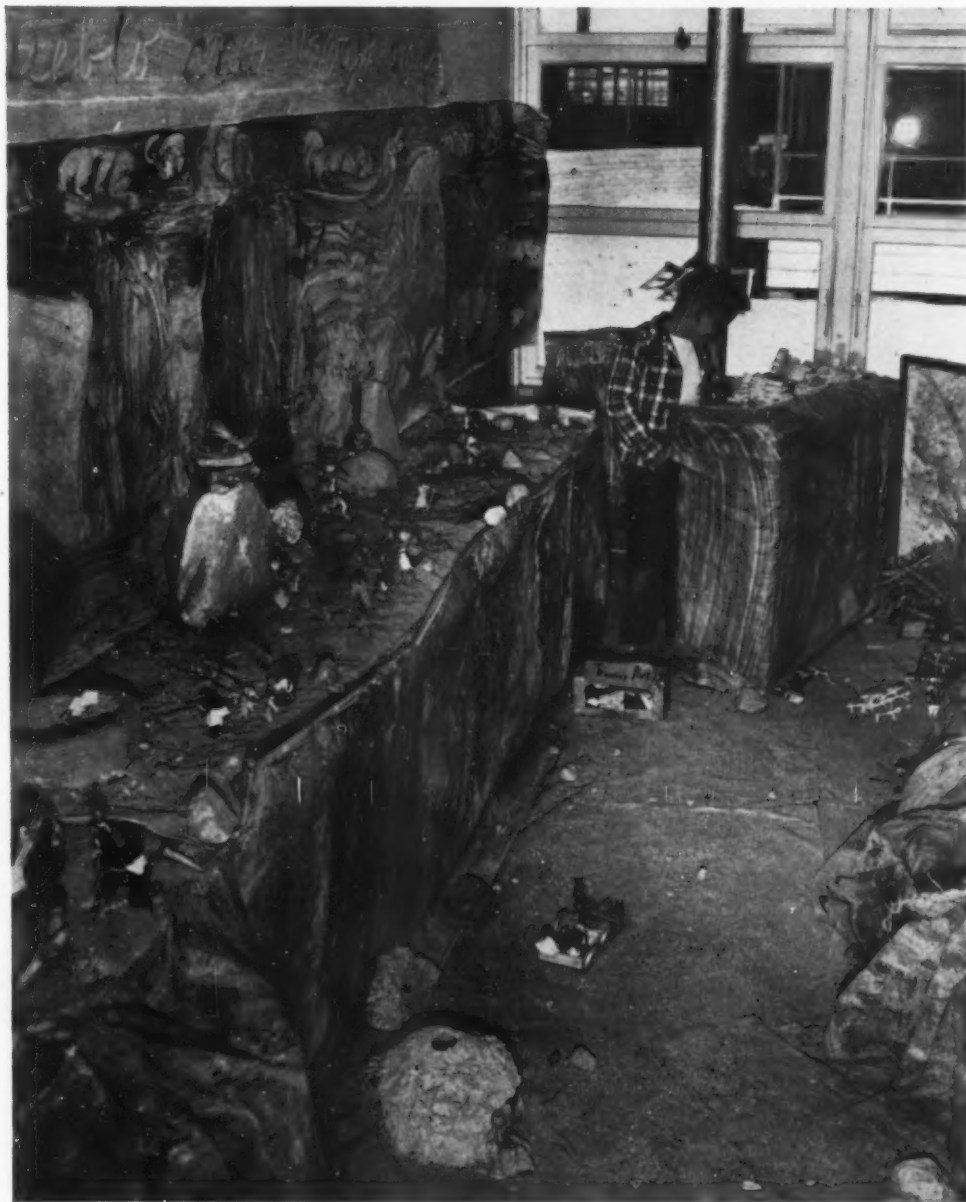
We were pleased with the results and made all of our posters that way. Four children worked at a time. We planned the scene, then wet the paper with a sponge, spread blue for the sky and wiped out the clouds. Yellow was used for the floor of the desert. Red, with purple tempera on our hands to make the contours, formed the cliffs. After the cliffs were wiped out, we made rocks, shrubs, cactus, trees, and other details in the same way with blue, green, purple, or white tempera on our wet hands. A section about five feet long could be done in fifteen or twenty minutes. It was allowed to dry, then moved down, and the process repeated. When the fifteen-foot poster was

done and dry, it was pressed on the back with a warm iron and put in place.

SINCE the first background went so fast and we liked it, we made a cliff for the background of Navajo Land. The stove was an ideal place for the ruins of the ancient dwellings, so we painted another cliff for that. There was no water hole, so again we dipped our hands in paint and made one which we fastened on a bulletin board for a background to the Navajo summer hogan. We made the nearer canyon wall of Navajo Land with apple boxes. A covering of gunny sacks was painted with red-yellow and brown poster paint. Real rocks, colored red, were piled at its base.

One child said, "Let's make a sign in finger painting to tell people this is Pueblo and Navajo Land."

When it was all finished we were pleased because our finger-painted scenery made everything look real.



The pueblo or cliff dwelling Indians are on the shelf and the Navajos of the valley are on the floor



HOME



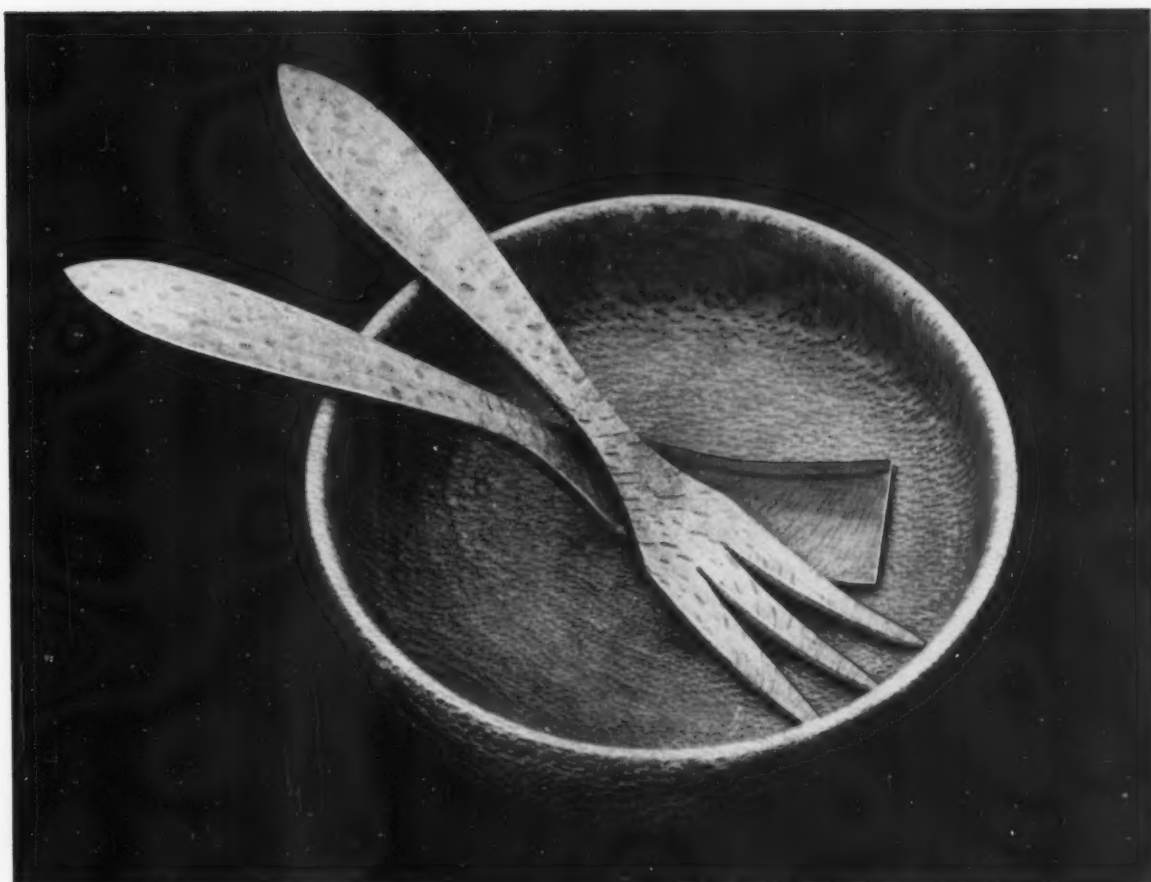
Two Modern Craftsmen.
One works with hand tools,
the other, with machine

(Authenticated News)



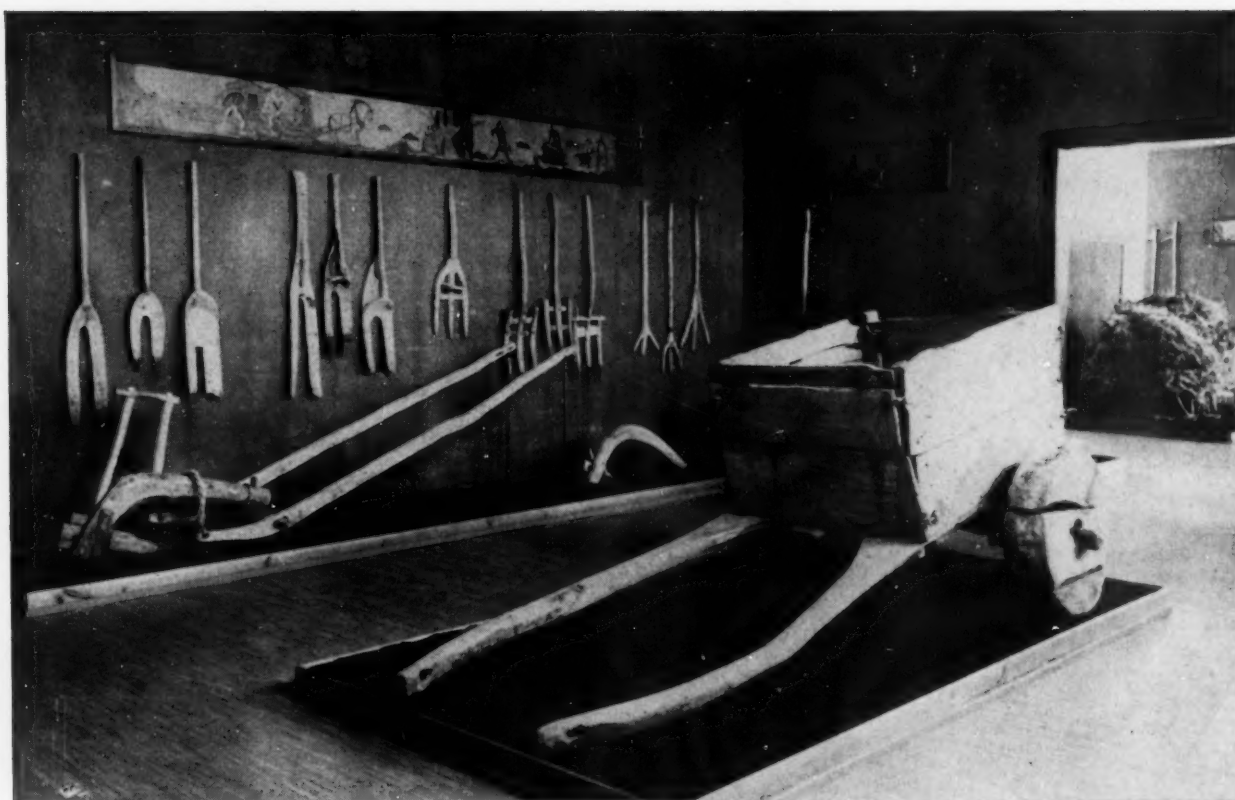
In a Tyrolean bellshop, cowbells are still fashioned for functional use but careful workmanship and graceful form are traditional requirements

Australian woods previously used for furniture and construction are now an acknowledged medium for the modern machine craftsman who knows that beauty of natural material plus simple form means successful design for the home



Melbourne's designer Fritz Lowen fashions by lathe a salad set and cruet stand of the fine flecked, silky oak of Queensland

(Authenticated News)



(Authenticated News)

At the Folk Museum of Oslo, a collection of Norwegian farm implements shows utility design for the home, based upon natural forms of wood. Quite opposite from the utilitarian equipment above were the profusely designed textiles and richly painted wooden chests of ancient Norway.

A modern picture-weaving planned in the design class at the National Women's Industrial Art School in Oslo



The weaving was executed by the modern picture-weaving class at the same school

THE ART OF PICTURE-WEAVING IN NORWAY

SONYA LOFTNESS, Corte Madera, California

THE spectacular art of picture-weaving in Norway, revived today in schools and studios, and in the magnificent tapestries being prepared for the new Town Hall of Oslo, finds its roots far back in the first part of the Sixth Century.

From that year, one unusually distinct picture-weaving still exists. It is a small, narrow band, on which one can see a series of squares containing decorative, miniature animal motifs. While the band is of wool, the abstract geometric figures are woven in hair to give the lustre of silk. The table-woven Evebo tapestry marks the beginning of fifteen centuries of almost uninterrupted art weaving in Norway.

Even in those primitive times, the Norwegians took intricate care in choosing yarns. Yarn was not just yarn, but each material was chosen for a specific purpose. It is this highly developed ability to choose just that raw material which will best suit each purpose in art weaving that vies to Norwegian picture-weavings their life and lustre.

A tapestry, the Norwegian picture-weavers believe, "is a surface built up by the warp and woof of two

threads, not a hole in the wall to be filled in realistically." With these two things in mind, the Norwegian picture-weavers have kept to a true textile line.

Art weaving is peculiarly well adapted to Norway and to the Norwegians. It is an art that expresses the temperament of the Norwegian people, that gives vent to the Nordic melancholy and dreaminess. The stormy darkness and bitter cold of the Norwegian winters drives the people indoors, with a need to be occupied at something that is colorful, that takes time, and that will express a love and longing for color and for a gayer life.

The slow, intent, and satisfying work of art weaving expresses all of this, and if the Norwegians have been shut in with their dreams of summer, during days when they would see only a few hours of daylight, and look out on dreary, isolating snows, the interiors of their homes are bright, and their art weaving has flourished.

The picture-weavings of earlier times were true household textiles. They were used for pillow covers, sleigh cushions, bed-coverings, to decorate the high



The magnificent Baldishol tapestry, found in an old Norwegian church, was woven in six colors—gold, red, pale blue, deep blue, and green wool, and in white linen. One of twelve scenes, these two represent the months of April and May, the figure in the first scene, holding a flower in his hand and listening to the birds; the figure in the second, riding out into the country in the spring. Though the tapestry dates from the Twelfth Century, the colors are still strong and beautiful, and the tapestry has the peculiar lustrous quality which the wool of the Norwegian spel sheep produces

seat of the master of the house, for tapestries, and wall-hangings. The picture-weaving was a treasure that belonged to the family and to the farm. It lent festive color to special occasions and made a wonderful setting for weddings and other celebrations.

There seem to be few eras in Norwegian history when picture-weaving was not an art of important dimensions. When the famous Viking ship, the *Oseberg*, was discovered and excavated in 1904, figure weavings of fantastic richness from the Viking Age came to light.

No more beautiful decorative work in the entire field of Norwegian textile art exists than the figure weavings of the *Oseberg* find. With their figures of people, horses, birds, and small ornamental patterns, the figure weavings of the Vikings, flat and without perspective, afford a wealth of decorative inspiration for the modern artist.

The most magnificent Norwegian tapestry from romanesque times is the Baldishol tapestry, taken from an old church by that name. It is woven in six colors, the heraldic colors, gold and red predominant, the other colors being a pale and a deep blue, white, and green.

Here, again, one sees the precise care the artist has taken in choosing yarns; while on the whole, the tapestry is believed to be woven from yarn taken from the spel sheep, which gives the tapestry its smooth, lustrous finish, and which takes dyes beautifully, the areas in white are woven in white linen, offsetting the other colors with rare beauty.

Though this tapestry dates from the twelfth Century, the colors are still strong and incredibly beautiful. Here, too, you see the many uses which the Norwegians found for their colorful picture-weavings. When discovered, the Baldishol tapestry was being used by the minister of the church as a cover to keep his knees warm.

Along the coast of Norway, the weavers of later centuries were inspired by the renaissance of the Continent. But inland, in the interior of Norway, in the valley of Gudbrandsdal, the primitive materials and techniques of medieval times continued to live. It is here that the truly national art of weaving developed in Norway.

MOTIFS in the Gudbrandsdal tapestries were taken from a myriad of rich and foreign sources. Details from larger tapestries, perhaps a horseman, a maiden, or a vase; flowers from rich, imported cushion covers; details from Oriental rugs and imported Italian silk draperies seen in the churches; motifs from clothes of the rich; and, especially, motifs from the Bible, were inspiration for the Gudbrandsdal weavers. In these art weavings, one sees suggestions of Dutch baroque, Italian and Spanish renaissance art, the patterns of medieval Persia, the stories of Biblical times.

The interesting thing about these patterns is that the Gudbrandsdal weavers took the motifs with which they were inspired, worked with them in their own manner, transforming them into their own decorative



Head of young girl in modern picture-weaving designed by Lisa Walden at National Women's Industrial Art School, Oslo, and woven in multi-colors by Elsa Halling, instructor in picture-weaving

expression, playing with them until the original design is almost lost, is only a suggestion, but has become, in an entirely new way, a pattern all its own.

In this way, the weavers of Gudbrandsdal in Norway created "a world of decorative forms hardly matched elsewhere."

Though in these weavings the motifs are so often inspired by the Renaissance, the figures often have that upright, decorative posture reminiscent of the art of medieval times, and the colors are clear, heraldic colors—bright red, blue, yellow, and green.

The character of these weavings is also determined by the techniques in weaving. Not having the looms and facilities of the weaving studios of central and southern Europe, the rather primitive, conventionalized character of the Norwegian weavings, though considered by many in years past to be inferior and awkward in aspect, have only increased their decorative power. The limits of the Norwegian looms and materials have only added to the decorative value of the weavings.

One sees clearly the expression of the Norwegian temperament in these weavings; here is a boldness and a power that belong in the hard climate of Nor-

way, and a color vision that is radiant. One cannot help but be struck by the bold color combinations employed by the weaving artists of the romanesque and renaissance periods in Norway.

BUT the old Norwegian weaving art is famous not only for its rich motifs and daring colors, but also for the silky lustre of the wool. The modern weavers, seeing this, have searched to emulate the texture and finish of the old tapestries. It was discovered that it was impossible to copy one of the old picture-weavings with factory-spun worsted yarn and clean chemical colors.

It was the yarn of the spel sheep that gave to old Norwegian weavings their lustrous beauty. For art weaving, this wool is absolutely superior, the wool of the spel sheep being very long and silky, and having a specially high lustre. One of the peculiarities of the spel sheep is that it has two kinds of wool—a fine silky inner wool and the long, lustrous outer wool. The soft under wool is parted from the outer, and it is the combination of the outer wool with some of the inner wool that produces the best yarn for art weaving.

When it was felt by contemporary art weavers in Norway that if the new, modern weaving art were to

(Continued on page 10-a)

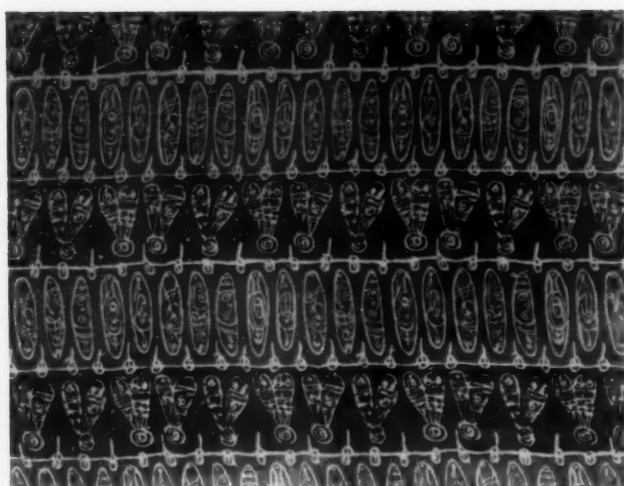


Wool of the spel sheep in natural colors produced the highly interesting effect in this modern picture-weaving. Designed by Lisa Walden in the design class at the National Women's Industrial Art School in Oslo, and woven by Elsa Halling, instructor in the modern picture-weaving class, it is entitled *Street Musicians*

Decorative Art Today was the theme used by the Newark Museum recently when it renewed its exhibitions of decorative art as instituted in 1912. Shown in the exhibit were machine-made products by outstanding designer-craftsmen as well as the handmade crafts of leading contemporaries



Piano Keys — a fabric by Henry Moore, as designed for Ascher of London

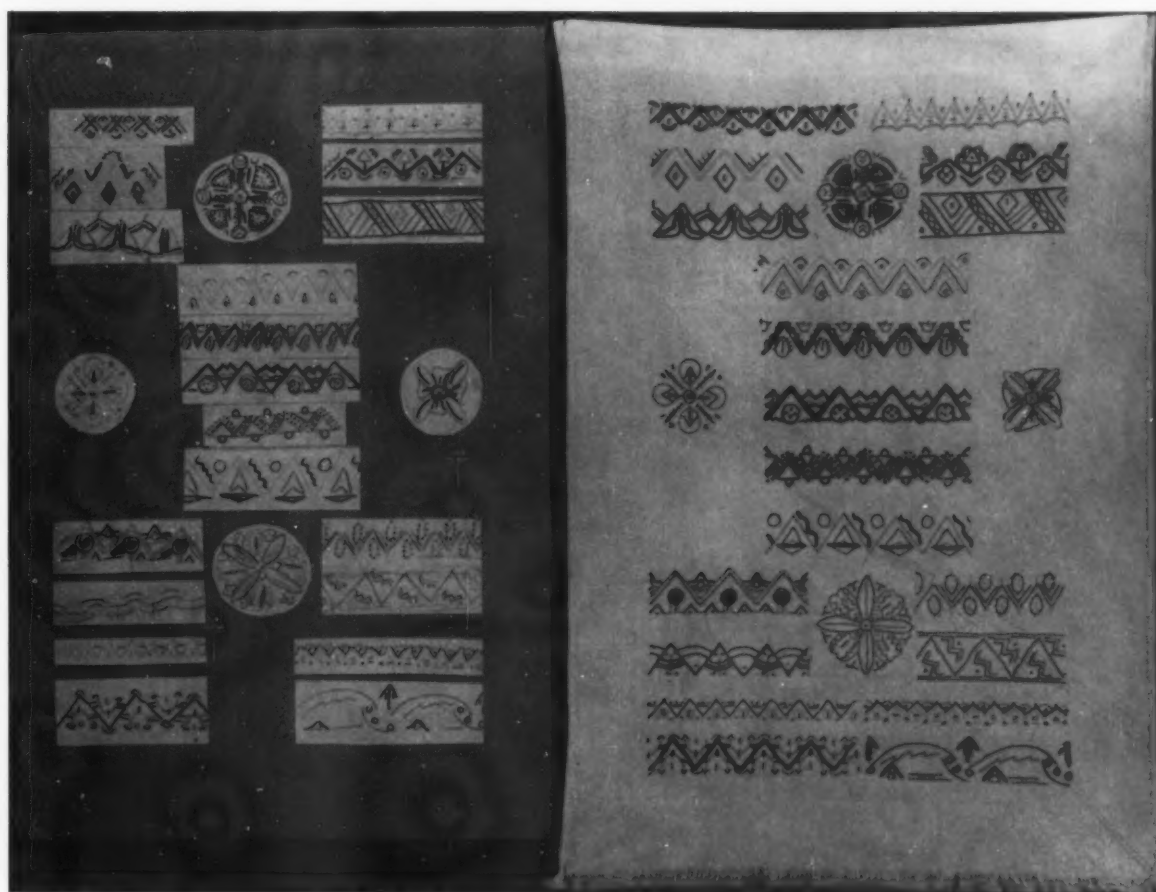


Upper Left—A coffee set in sterling silver with black ebony handles, by Stahr-Nielson

Left—Stripes—by Henry Moore, for Ascher of London

Below—A Pottery Tea Set—by Nancy Wickham





CREATIVE EMBROIDERY DESIGN

IRENE REINECKE, Santa Rosa, California

CREATIVE craft work means designs created by the student. Good craft work means that the designs be of acceptable quality. Some crafts such as clay permit the design to be made directly while working in the medium. Many crafts need only a preliminary plan before starting to work; but others are essentially decorative that need to be rather completely worked out in advance. Embroidery is one of these. Girls can continue to work only on ready-stamped patterns or they can learn to make their own. A little design experience helps them choose better patterns even if they do not continue to make them. Many girls who like to embroider are not potential artists in a professional sense, so that the discipline and training gained from careful renderings of a design in pencil, black and white and color is somewhat meaningless, too time-consuming and usually impossible. They would stop before getting to the embroidery. In fact, few experienced craftsmen carry a design further than necessary to visualize it. They count on being able to change it as they go along. A method of design that makes possible a direct transition to the craft in appearance is an advantage for easy visualization and a time-saver.

Because the line made by a wax crayon is the size of simple embroidery stitches, direct design in color is possible. Crayon designs have almost the effect of the finished embroidery. The sampler was made

as a piece of illustrative material to show how well crayon idea sketches work out in stitchery, to point out minor changes, improve the design through simplification, repetition, and accurate measure, and to aid in interpreting their own in suitable stitches. The sketches were selected from direct wax crayon designs made by girls at Los Guilucos School during a one-hour art lesson. These particular designs were not carried further as intended because of changing groups but later the same procedures and the sampler were used to make designs for embroidery and crayon decoration on small dresser sets.

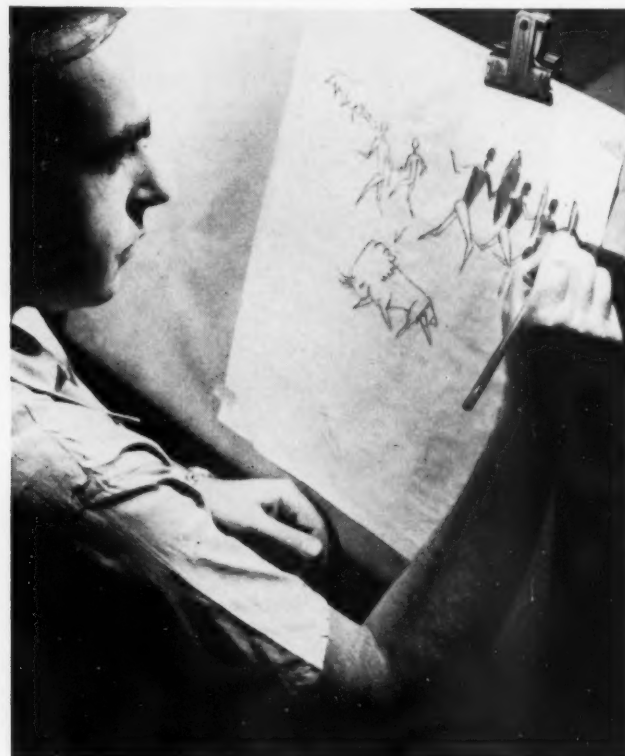
What can you do with wax crayons and a zig-zag line? This was the question put to the group as they were asked to follow the instructor, step-by-step, as she worked out a design on the blackboard. Three colors were allowed at the start, each student making her own choice. As each was used in the demonstration the reasons for placing were explained. Methods of space filling were discussed and demonstrated to see different effects.

Using the sampler with the original idea sketches alongside helps build confidence by showing the successes of designs made in simple ways. Because drawing is not easy for them, many craft groups, sewing classes, and homemaking groups lack confidence in their own ability. They may have good feeling for color and space relationships if they try.

MAKING YOUR OWN WALLPAPER



A screen is made from a rigid frame over which is stretched extra heavy silk (about 12XX grade). It is nailed to the sides of the frame and sealed with gummed tape. The silk is then wet so that its shrinkage produces a tight screen.



The master sketch is prepared on tracing paper, indicating the color values of the various design areas.

THE silk is placed over the tracing and the figures outlined on the silk with a marking pencil.

The areas which are to remain white are given a coat of glue, to stop-up the meshes of the silk.

Areas around the glue-painted figure are painted with tusche grease, to keep over-all final glue coat from sealing the mesh at these points. Tusche will not adhere to glue nor glue to tusche.

A lithograph crayon will give an interesting, streaked effect, simulating wood or cloth texture.

A small piece of cardboard is used to spread glue over the entire screen.

A solvent which dissolves the tusche but not the glue is rubbed on the outside of the screen. The glue does not adhere to either the solvent or the areas streaked with wax crayon, so these areas are now clear and unblocked, all other areas are protected by glue.



Here the design is printed on the wallpaper in gray ink. The inks used are not water soluble, as they would dissolve the glue on the screen

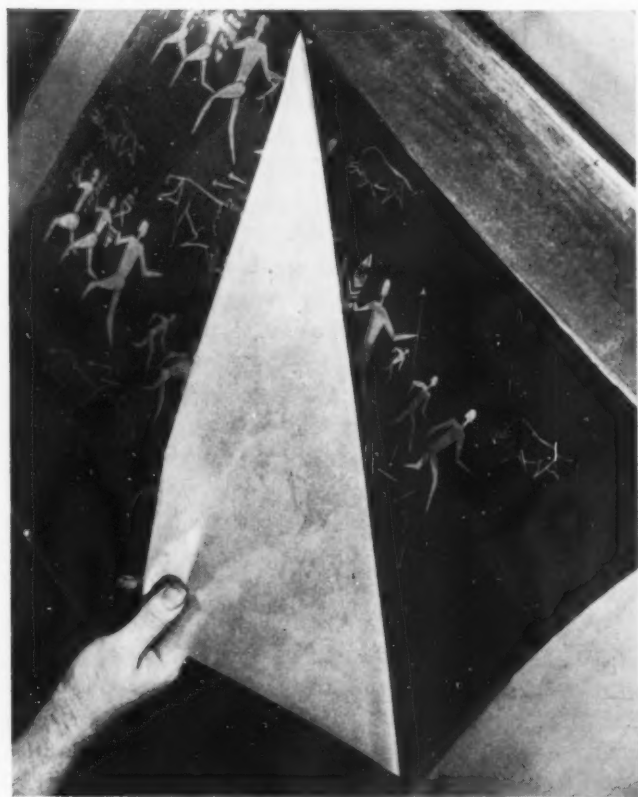


(Three Lions)

Sharp, well-defined figures can be made with cellulose film. Lay a sheet of film over the traced design and cut the design by tracing the outline with fine, sharp stencil knife and peeling waxed paper backing from film



Film is placed under silk screen. Lacquer thinner is daubed lightly over screen. The film adheres to the screen and excess lacquer thinner is wiped away with dry cloth



Wax paper readily peels away from the film. Small register marks are now made on the baseboard of the silk screen. These serve as guides for the wallpaper printing

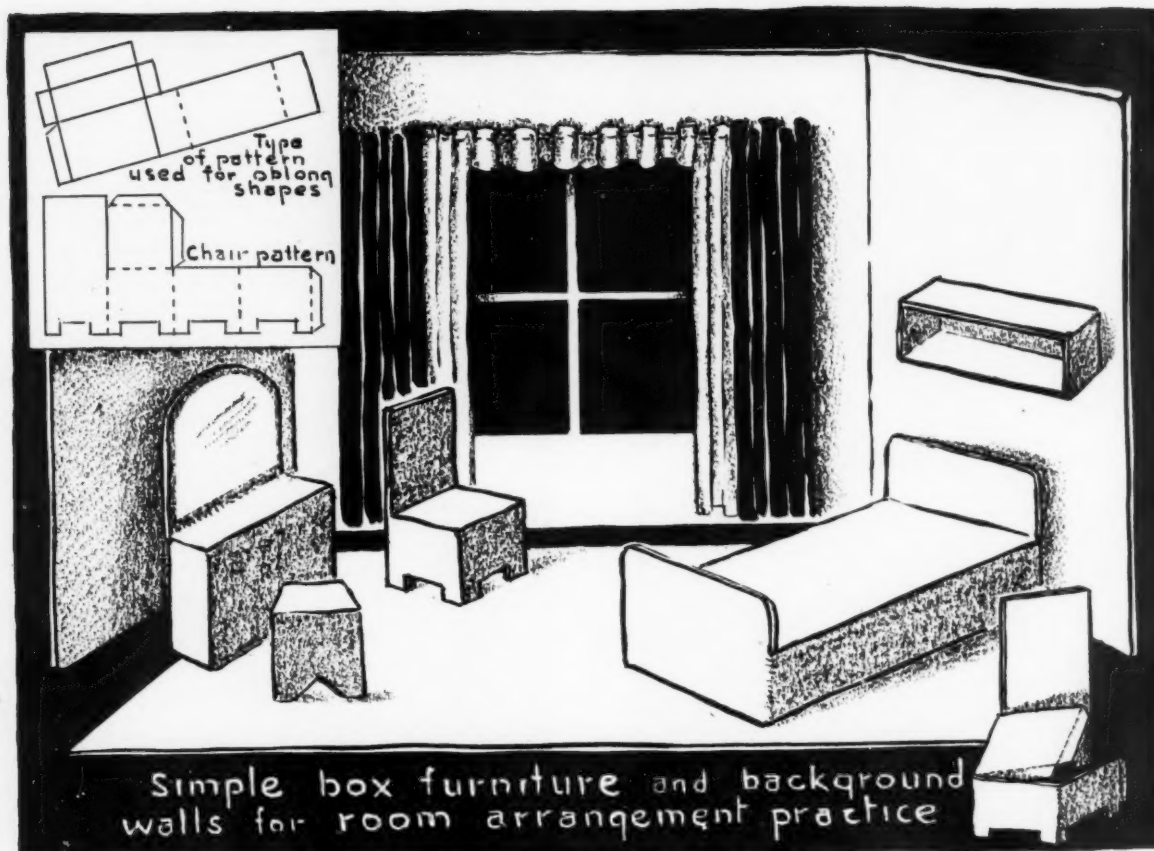


Screen is turned so that the film is uppermost and edges of film are sealed with glue



(Three Lions)

Ink for repeated printings is applied with a rubber squeegee which is drawn over screen



ROOMS WITH PERSONALITY

STELLA E. WIDER

Lynchburg, Virginia

AS THE seasons change, everyone has, consciously or unconsciously, the urge to make changes in his or her immediate environment. Making use of this thought brought some very interesting developments to the art classroom.

As an approach, magazines displaying attractive "interiors" were placed on the "browsing table." Every teacher should have a browsing table—so much good can come from an ever-changing table of art suggestions, accessible at all times to the pupils. Some, of course, will browse for pleasure, acquiring a certain amount of culture that way. Others search for ideas. Some, without any special motivation, will develop ideas. The clever teacher will see to it that this table parallels whatever she may have in mind for her pupils—hence the display of interiors.

Said Mary to Sue, "These pictures are adorable, but my room is HOPELESS!"

Brother Bob piped in, indignantly, "If Mary thinks HER room is hopeless, what does she think about mine?"

Bob had to share his room with Jimmy—ten. Jimmy leaned toward "livestock"—anything crawly!

A new voice sounded, "No room is hopeless! Let's prove it. Suppose we all write up our problems and help each other to solve them."

Accordingly, each member of the class was given a card upon which to inscribe two statements:

(a) What I like about my sleeping room.

(b) What I do not like about my room.

These statements were not to be signed. They formed a nucleus for a very active class discussion. This discussion brought out many practical features.

SIZES AND SHAPES OF OCCUPANTS' ROOMS

Large rooms could be made to seem smaller with figured wall hangings with fairly large patterns. Small rooms could be made to seem larger with plain walls and not too large draperies. All unnecessary bits of furniture, end tables, and the like could be transferred from the small room to the larger room.

Windows too large for the shape of the room, or the size, could be made to look smaller by the arrangement of draperies and cornices. Small windows could be made to appear larger by allowing the whole lighting space to be exposed and using broader draperies well to the sides of the room.

LIGHTING

Windows should be considered as to lighting effects in the arrangement of furniture. The bed should be so placed that the light from outside does not shine in sleeper's eyes. If impossible to arrange furniture to avoid this condition, the suggestion was made that the occupant make a screen for himself which could be so placed as to remedy the difficulty at night, and placed elsewhere during the day. One person was annoyed by the beam from a street light

when inside lights were off. No arrangement of shades draperies relieved this situation. A screen did the trick.

Mirrors should be so placed that the light, or lights, could come from the left to avoid shadows, etc.

EXPOSURE

Warm colors helped the room on the cool side of the house. Cool grays, bluish grays, and greenish grays, were suggested for the warmer exposures.

FLOOR COVERINGS

Floor coverings without designs made rooms seem larger. Figured rugs and bordered ones made them seem smaller. Care must be taken not to have many small rugs scattered about—"too noisy." Floor coverings, it was brought out, should always be subordinated to allow more intimate parts of the room and furnishings to predominate. In general, floor coverings are more pleasing when darker than the walls.

DRAPERIES

Draperies may be patterned to harmonize with the walls. If the wall covering has a decided pattern, draperies should be neutral, preferably of one tone. If walls are too bright, choose a color for the draperies which will subdue the walls. If walls are too dull, brighten the draperies. (Note suggestions as to draperies, previously given.)

FURNITURE

Painted furniture can give a delightful effect in a sleeping room. If furniture is old, battered, cheap-looking—do not think a coating of paint will improve it unless a really good job is done. The present varnish or paint must be completely removed and the new one applied properly.

KEEP the room simple. Get rid of all silly trifles which you once thought "cute." Get rid of any unnecessary things in the room. If you feel that your souvenirs must be on display, instead of draping them about the dressing table, get an old picture frame somewhere, paint it to match your wall, and make a real bulletin board of your good times. Girls, keep your cosmetics out of sight, in some convenient drawer. Boys, keep your collections, tools, etc., all together, in some special place. Then Mother will not fuss about the litter, or misplace things.

Every room needs a bookcase, or a case for collections. If you haven't one, make one. A very easy way to make one is to obtain some board, from nine to ten inches wide, or some fairly heavy composition board of some kind. Construct a hollow oblong to fit into a planned space in the room. Then make two more of the hollow oblongs of varying lengths if you like. Consider what the use of the case is to be. These oblongs need not be nailed together as their weight, plus weight of books, etc., will keep them in place. Then, too, leaving them detached makes it possible to change the arrangement from time to time.

Arrange furniture so that there is a comfortable place to study with a good light. Lessons can be learned in half the time, in your room alone, rather than in the family living room.

PICTURES

Pictures show up better on plain walls. Pictures, if small, should not be scattered. Group them.

With all this accumulated data, we were ready to draw up our plans. Side pieces were hinged to a cardboard back in comparative proportions to the occupants' rooms. These were painted with tempera or papered with original papers made by the owner. (It was stipulated that nothing but paper should be used in these interior set-ups.) Doors and windows, moldings, and baseboards were pasted into place. Paper draperies were made. Last of all, the furniture blocks were made. No attempts were made to make these miniature blocks "doll house" furniture. The size, space filling, and color, were the important things. The class was shown how to make a simple chair pattern which could be folded and pasted into shape. From this one form they were able to shape any of the pieces which they needed. These could be colored with tempera. By trial, they could find the harmonies they desired.

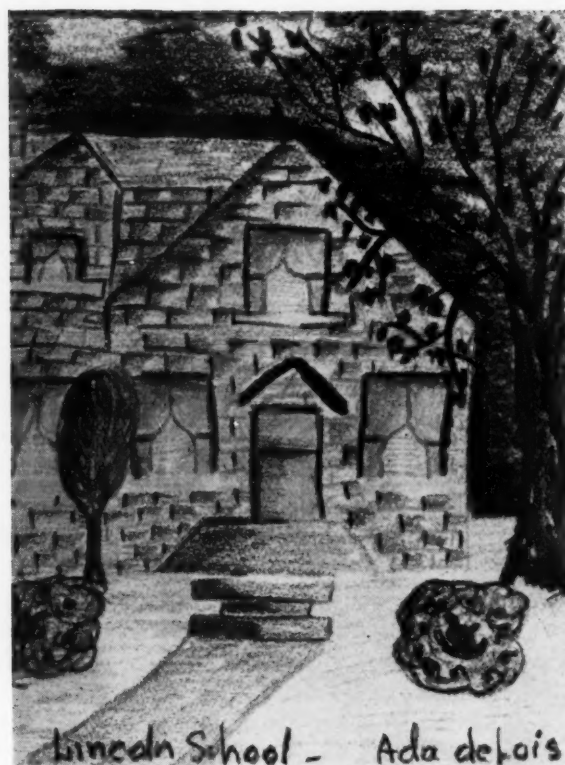
The chair pattern was worked out on one-fourth inch blocked paper. This was clipped to a piece of tagboard or light-weight cardboard. Pattern and tagboard were cut out simultaneously. With the pattern still in place, a razor blade was used to cut the edges a little which were to form corners. Adhesive paper tape on the under sides held the parts in place.

When the "interior" is set up, a slight perspective is given to the floor, in accordance with the size of the room. The room which is illustrated was large and had but the one large window. Cross ventilation came from a door opposite the window. The exposure was a warm one, so grays were used for walls and woodwork. The draperies were largely blue. The girl who made the set decided to keep her furniture a deep cream—to keep the room cool-looking, and to make the furniture fill the space better.

BROTHER BOB solved his "Jimmy problem" by making Jimmy a bookcase, on the hollow oblong style, and hinging a large box which could go under the bed during the daytime. For further safety, this hinged top was made of screening. It could be locked into place. Jimmy, needless to say, thrilled with his new possessions, promised faithfully to keep his "livestock" from underfoot.

Such a project is far-carrying in its effects. It makes pupils conscious of the need for beauty in the home. The knowledge, disseminated through the pupils, makes for the good of the community. Beauty in the home can quiet jagged nerves and help to still the restlessness of the "teen-agers." In the instances where boys and girls have been allowed to transform their rooms, either wholly or in part, a certain creative urge has been established and a feeling of power in creation which will help them in years to come.

Applying personality to a room has a strong appeal for today's youngsters. Personality is a term often on their tongues, and constantly in the thoughts of the great majority.



The fourth grade did not hesitate to draw pictures of their own houses

DECORATE THE HOUSE INSIDE AND OUT

ANNA DUNSER

Art Director, Maplewood, Missouri

THE children in the elementary grades can learn something about Interior Decoration, if it is given to them on their own level. It is not necessary for them to know or use the term, "Interior Decoration," for the appreciation of good spacing and color relations, which they are developing in all of their art work, can be applied to their room, their home, and to the yard.

Some of the art work may be especially directed toward making the children conscious and observant of the application of their knowledge to the arrangement within their own homes.

Billy, for instance, drew a picture of his Christmas tree and included the surroundings—a table, chairs, and a door. He still had empty space in his drawing so he hung a picture on the wall. He made the wires converging on a nail as the outstanding feature. When questioned about pictures on the walls of his own home he said that his father had fastened the pictures to the wall so the wire wouldn't show. For the first time Billy appreciated the fact that the picture should be more important than the wire by which it hangs. He knew, too, that he had drawn the picture in the drawing without much thought, but according to some habit or formula picked up somewhere—or perhaps he had a feeling that things should be explained in his drawings—one should be able to see how the framed picture stayed on the wall.

Children arrange and rearrange furniture in their doll houses. It may be miniature furniture or of a size for their own use. They make rugs, window curtains, wallpaper, and other furnishings which they decorate with borders or all-over patterns or single units of design. They apply these with crayon or textile paints.

When the children have reached the intermediate grades they no longer play with doll houses, but they may plan houses for grown-ups. However, the work should not be too far removed from their interests. They can help to keep their schoolroom clean, neat, and attractive, but too much emphasis on this work may make it distasteful.

AS IN every other kind of art work, the problem of Interior Decoration may be approached in a number of interesting ways. One such approach was suggested by the work of a class of second grade children and later used by a fourth grade, a sixth grade, and an eighth grade. It was only in the second grade that the teacher had no thought of teaching the subject of Interior Decoration.

The children were given paper large enough to fold and have four pages upon which to work. The outside pages were used to show the front view of a house, either their own home, a neighbor's, or a totally imaginary house and, on the back pages, back

view of the same houses. The inside pages were for two different rooms in this house. Each child could choose which rooms he would represent.

For all the children, drawing the interiors was much more difficult than drawing the exterior views. It was something they had had little occasion to try, before this lesson. They struggled to show the furniture in the room, and the problem became more complex as they considered the best placing for each piece. They were obliged to ponder the matter and work out their own solutions. Because of the attempt to compose the picture well, the inside pages were the more valuable activity.

The fourth grade did not hesitate to draw pictures of their own homes. They had no thought of their home showing to a disadvantage in the final array of pictures. Evelyn had an unusual problem for she lived in a large apartment building which was difficult to make as a unit, as each family had its own choice of colors for curtains and shades. Ruth, of the fourth grade, did good work in giving a feeling of perspective in the interiors. The children had been taught no perspective, as that is not a requisite for good art work. At about this age the children begin to observe the appearance of things in perspective and may ask questions about the difference between the appearance and the reality of things. Then the teacher explains enough to satisfy the child.

In some instances the children pictured the backyard (chickens and all) in place of the back view of the house.

This fourth grade and the sixth grade were taught by Miss Medlen in Lyndover School.

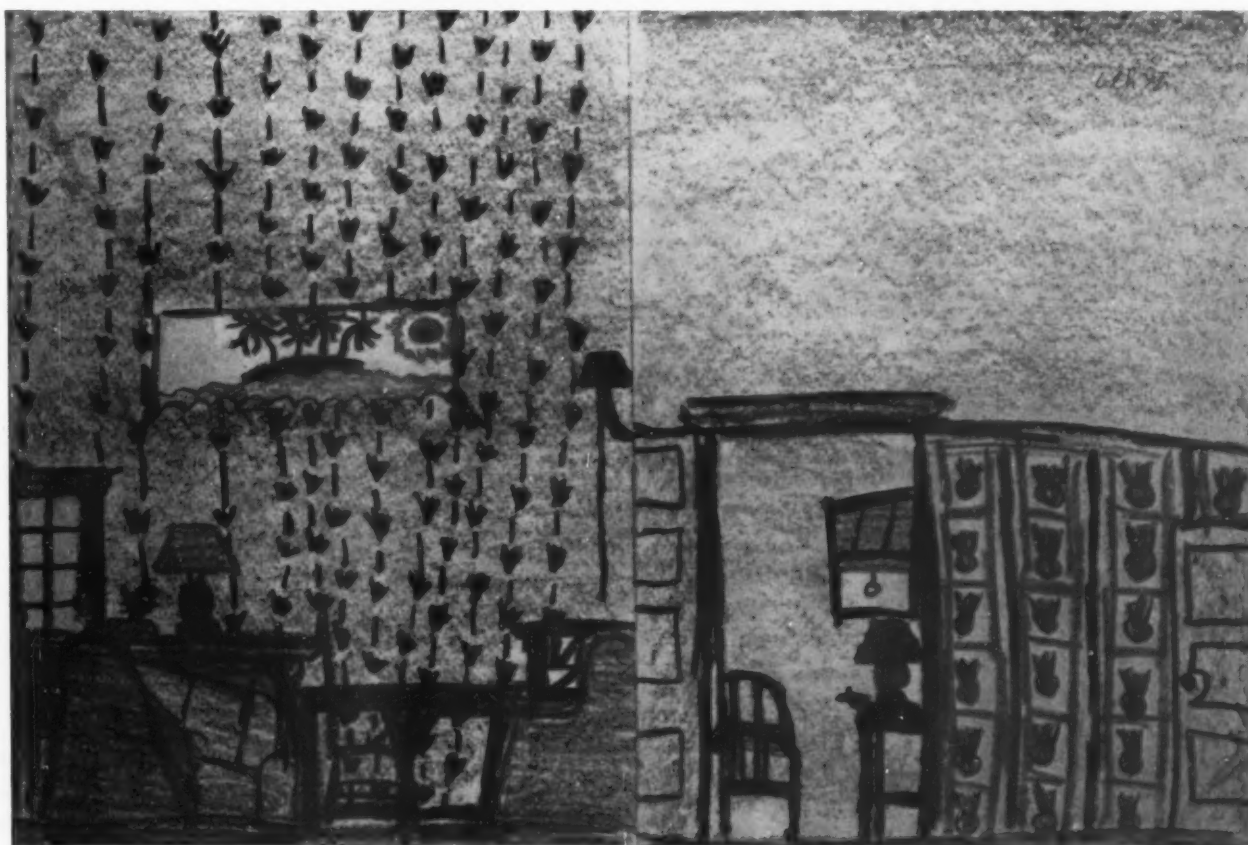
The eighth grade of Lincoln School, with Miss Bates as teacher, tried this same type of lesson. In some of their booklets they wrote explanations below each picture, and even put them into rhyme. One little girl showed the kitchen and living room. The kitchen is as attractive as the other room and gives a feeling of fresh, clean air blowing in through the open window.

Some boys and girls realized that the interiors did not turn out as well as the exteriors, so they drew extra rooms on separate sheets.

All of the children seemed to benefit from the work and they enjoyed it thoroughly.

THE suggestions described in this article can be varied in many ways and continued as long as the children are interested and benefited. A larger booklet could contain more pages and show all of the rooms in one house, also floor plans for the house and for the separate rooms, and the location of the furniture may be indicated on the floor plans. This would add to the interest in picturing the rooms.

The interior and exterior views may have windows and doors cut so they will open to give a glimpse of the interiors. This glimpse would probably cause the inner pages of the book to be quite a surprise, and each teacher who attempts this approach to creating an awareness of home interest in children will think of many other possibilities.



For all the children, drawing the interiors was much more difficult than the exteriors

COSTUME



The banquet at the home of Ali Baba

PUPPETS AND WARDROBE DESIGN

FRANCES KLAMT

Los Angeles, California

A PUPPET show of Ali Baba and the Forty Thieves made into a movie! What an idea for an art project for a small group of children varying in age from ten to seventeen years and from the sixth grade to high school seniors. These children, not more than ten in number, were young actors in a motion picture studio and attended school there. It was natural to some extent, that the idea for an amateur movie of a puppet show should grow from their environment. However, the schoolroom always seemed somewhat apart from the rest of the studio activities and the children were unaffected, good students.

Such a project as a puppet show would involve many kinds of creative abilities and skills. In order to have a plan to go by, we first had one of our high school girls write a play, adapting the familiar story to our use. Next, one of our seniors sketched the designs for wardrobe and for the sets. Another gathered bits of materials for making the costumes. The boys did research work for the plans for the construction of a stage.

We then made a list of all the characters required. The main actors of the story were: Ali Baba; Cassim,

his brother; their wives; Morgiana, the slave girl; Bab Mustafa; and the Robber Chief. We took a little liberty and had one thief instead of the forty. This was enough, because there were only eight pupils at that time in our school.

The children wanted to make the heads of the puppets as realistic as possible so we modeled them from modeling clay, making each one about the size of an egg. After this step was completed, a plaster mold was made from each model. The mold was kept in the event we might want to make more puppets later. Next, we used plastic wood, pressing it into the plaster of paris mold. This was done while holding the plastic wood and the mold under water, thus preventing the plastic wood from sticking to the mold, and permitting its easy removal.

After the plastic wood was thoroughly dry and the rough edges sand-papered smooth, the heads were ready for painting. We painted the faces and the hair with tempera paints. The beards were made of false hair and were attached with glue. Little ring screws were screwed into each side of the puppet's head for stringing later.



Ali Baba's rich brother says good-bye to his wife as he leaves to try his luck at the robbers' cave

The bodies were made by using two pieces of wood—each shaped somewhat like a shield. They were joined by tacking a piece of cotton cloth at one end of each piece of wood, allowing enough leeway for the puppet to bow from the waist. The arms, legs, feet, and hands were made of dowlings. The feet were modeled of plastic wood which adhered directly to the lower leg. The hands were made of thin wire wrapped in crepe paper and fastened rigidly to the lower arm. The hands were painted the same color as the face and then covered with shellac.

NOW the puppet was ready to be dressed. Ali Baba was the only player who had a change of costume: from that of the poor wood cutter to the wealthy merchant after his discovery of the robbers' treasure. In order to simplify the action of the play, we made two Ali Babas, using the same plaster mold for the two heads.

The wardrobe sketches were consulted often and the costumes sewn right onto the doll. Scraps of bright-colored silks and satins, velvet and cotton were made up. We made lavish use of sequins and brilliants. The general effect was startling and had a definitely Oriental touch.

It was interesting to notice that this whole project was a group performance and not individual work. No one puppet was created by one person. Each one had something to do with each puppet: if shoes were needed someone might start making them. If they were put down unfinished, another pupil would complete them. Of course, this might have lead to confusion, but the wardrobe sketches served as a complete guide for everyone. Naturally, individual differences crept in, in the final touches, such as in the use of sequins, brilliants, and costume jewelry. However,

when there was too much difference of opinion, a general council was held and the trouble ironed out.

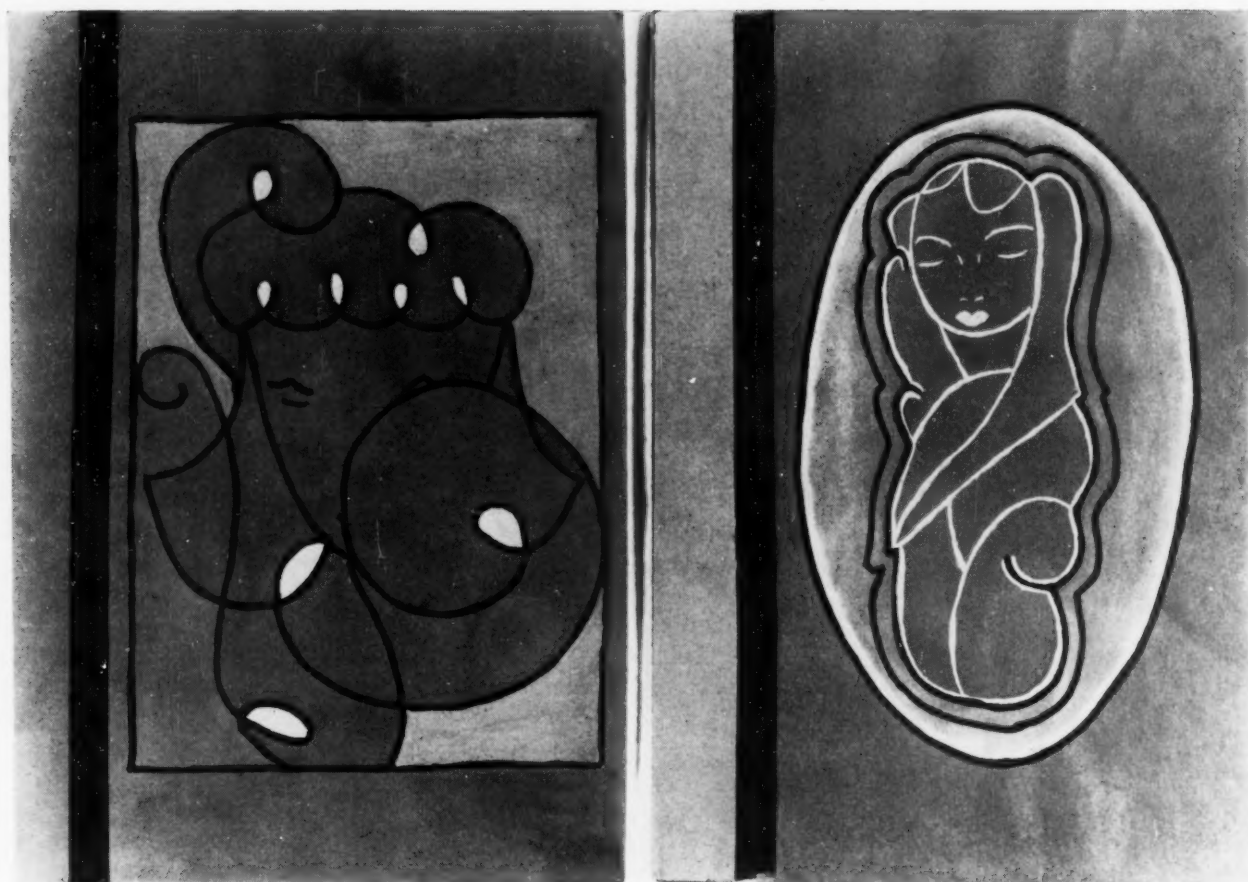
The puppet stage was built of wood. It was about three feet high on three sides. A brace about six feet high was built across the front for the curtain, which hung to the top of the stage, thus hiding the pupils who manipulated the puppets. A lower curtain, which could be opened and closed, covered the lower half.

ALL the scenes taking place on the same set were photographed before changing the stage to another set. This, of course, did not follow the story in the proper order, but was not too confusing because we could follow our script. This way our picture was made in the shortest time possible. When the film was finished, the scenes were put together in the right sequence. This was a silent picture, photographed in color. We used sub-titles where necessary. These were made by photographing small, letter-shaped wooden blocks against variously colored backgrounds. The titles were made outside in the sun, and the backdrops were bright-colored satins, thus keeping the spirit of the show. When the picture was finished and the scenes arranged in the right order, we had a complete movie which took about twenty-five minutes to run. Yes, we gave all the participants screen credit.

Thus, in making a motion picture of our puppet show, we correlated our unusual environment with our art program. We not only learned how to make puppets, but also to write the script, dress the sets, and do the research necessary. Perhaps most important, we learned to think for ourselves and yet respect the ideas of others.



The robbers' chief, posing as an oil merchant, is identified by Morgiana



Large scrapbooks gayly decorated with head designs created of loops and curves

LOOPS, CURVES AND ABSTRACT HEADS

MAUD T. HARTNESS

Tampa, Florida

IF YOU are looking for an interesting problem for the art class, then loops, curves, and abstract heads may be the solution. At all events, two craft problems which had been given in a project in design were successfully carried out from that point of view. Wacky heads was a fascinating motif.

Making large scrapbooks that were gayly ornamented with original designs gave a start to the project. Made to hold the clippings, notes, illustrative material and examples of design that pertained to the project, they were useful as well as ornamental. Without doubt, such a problem will stimulate interest and enthusiasm, especially when given at the beginning of the activity.

A well-constructed scrapbook of any good design may be made; ours were the type with the accordion plaited back-binding. The covers of heavy cardboard were covered over with a tough construction paper of attractive color and lined with a contrasting or lighter hued paper. The six-plaited back-binding of matching color was attached to the covers carefully—the end plaits fastened to the covers—thus holding them together much like a book. The leaves of manila paper folded singly and laced between the two inner accordion plaits with cord or tape made an

attractive scrapbook ready for use. Its construction meant careful planning, measuring, and deftness of execution—all valuable as an art experience.

But scrapbooks, of course, need decoration. What better for this, or more appropriate, than the head in design? Remembering the teen-age fondness for the "bathing-beauty" type of figure or the "pretty-girl-pin-up" type of head design, we looked for a decorative motif that was original and not too difficult. Thus, the abstract head became our inspiration.

And what an abstract decoration the loops and curves developed! The designs were unusual and fitted the problem exactly. Our scrapbooks were bright and gay and different.

This type of design is simple—an adventure and fun—and it begets a feeling of successful accomplishment that presently, like magic, takes hold of a class. Briefly, pupils held their pencils loosely and, with free movements of the arm, quickly drew fairly large loops. Then, without lifting their pencils from the paper, some extended the line in rhythmic curves and smaller loops halfway around the head or all around the head, back and forth as they so desired; some even worked for definite or very certain effects—the elongated neck, the face partly covered, long ringlets,

and other variations. Being able to create some effect they had in mind usually came after two or three attempts at drawing—with creative instincts at work. But, all in all, they drew with a free arm movement, seldom taking pencils from the paper until they felt that they had made a completed design from which to work and from which to proceed.

Then, within the large loop, eyes and a mouth were added, drawing them as imaginatively as they wished. In this connection it is surprising to discover the originality and cleverness that existed in a conventional class. Sometimes the hairline was added and, occasionally, the chin; but on the whole, few excessive lines were needed or desired.

Some lines were eliminated for the sake of simplicity, but it was discovered that the rhythmic quality so necessary to the whole should be preserved, or the effect is lost. The pupils were easily led to "feel" as well as to "see" what lines needed to be erased in order to obtain the desired design effect. The flowing, rhythmic lines of a balanced unit gave that fanciful quality we sought.

When the resulting design seemed either too small or too large for the scrapbook cover, it was easily enlarged or reduced, as the case demanded.

Before our designs were traced onto the covers we decided the best shape to add as an enclosure for the heads. This was either square, a rectangle, a circle, or even a heart-shape, and breaking up the background formed by the enclosure with a "repeat" pattern gave a decorative effect.

Finished with crayons or tempera and outlined with a wide drawing pen, the scrapbook's designed head was a worth-while activity in a craft project for

seventh, eighth, or ninth grades, and one to be enjoyed.

With the "peasant head scarf," new and better designed heads came into being. Always, it was the decorative head that was chosen as the favorite. But for scarves, we decided to render the design in stencil. As a stencil, the design must be more or less simple—preferably without an enclosure. Three or four stencils were required for one design. This meant careful planning and cutting, which is not too simple. If pupils have not planned and cut a stencil before, the art teacher would do well to explain the process.

TO MAKE our head scarves more attractive, a smaller unit was added to the pattern. From a study of the designs on head scarves worn with the national costumes of many countries we found suggestions and help for the smaller motifs. Some were flower units, some, geometric. Stenciled in a border, sometimes in the corners or around the head designs, or in the center, these small motifs made the scarves as gay as any worn in the countries where this type of headdress is a part of the costume.

Rayon or muslin scarves, either fringed or French hemmed, are most acceptable as gifts, and for the pupils who made them they were a valuable experience in design and handicraft.

While there is nothing new in the problems described above, the abstract head of loops and curves may help solve a problem for the teacher who seeks something to stimulate design interest and to be enjoyed by the pupils of an art class in the junior high. It was worth trying.



Students gained knowledge and appreciation of stencil technique by integrating loop and curve head designs with dry brush stencil on cloth



Stencil technique encourages direct, simple design and an awareness of its effectiveness in active use. Musical note on a skirt, a lobster for a luncheon set, and flowers for a blouse



STENCILS IN HOME ECONOMICS

CAROLINE LANZER

Bloomer, Wisconsin

COLLEGE Home Economics students have found a way to individualism in costume by adding stenciled designs to the simple, plain-colored dresses which they make. Girls in the art and clothing classes at Menomonie, Wisconsin, have found a practical way to personalize their clothes by use of an original design applied to a skirt, blouse, or dress, either as a border or all-over print. The stenciling project was done under the direction of Mrs. Ruby Ruth Niebauer and Miss Marjorie Leland, art instructors.

Senior, junior, and sophomore girls enrolled in the art courses first selected a simple skirt, blouse, or dress pattern, which would adapt itself to a border or an even larger stenciled design. The girls then prepared their medium-weight cotton or rayon material by washing it to remove any sizing or filler. Some students sewed their garments before stenciling; others stenciled the design on the material before sewing, the technique depending upon the placement of the design.

Of the total time spent on such a stenciling project, most was devoted to creating a design. The actual process of stenciling was rapid. Since the designs were originated by each girl herself, each figure expressed a part of the girl's personality. One chose a musical keyboard; another, Hawaiian girls; others used flowers, animals, and dancers as their theme. Besides the personality of the girls, such other considerations for the design were kept in mind—as the style and proposed use of the garment and the type of fabric involved.

Designs were carefully cut from stencil paper and keyed for as many as five colors. Practice in mixing paints to obtain the desired colors and color combinations was necessary, and skill soon attained. Related color schemes were used with the best results for the dresses and skirts.

Craft work in stenciling proved a popular project with the students because they enjoyed creating an original design for a dress to make it distinctively their own.



COSTUME PORTRAITS

JANICE G. SMITH
Clarence, New York

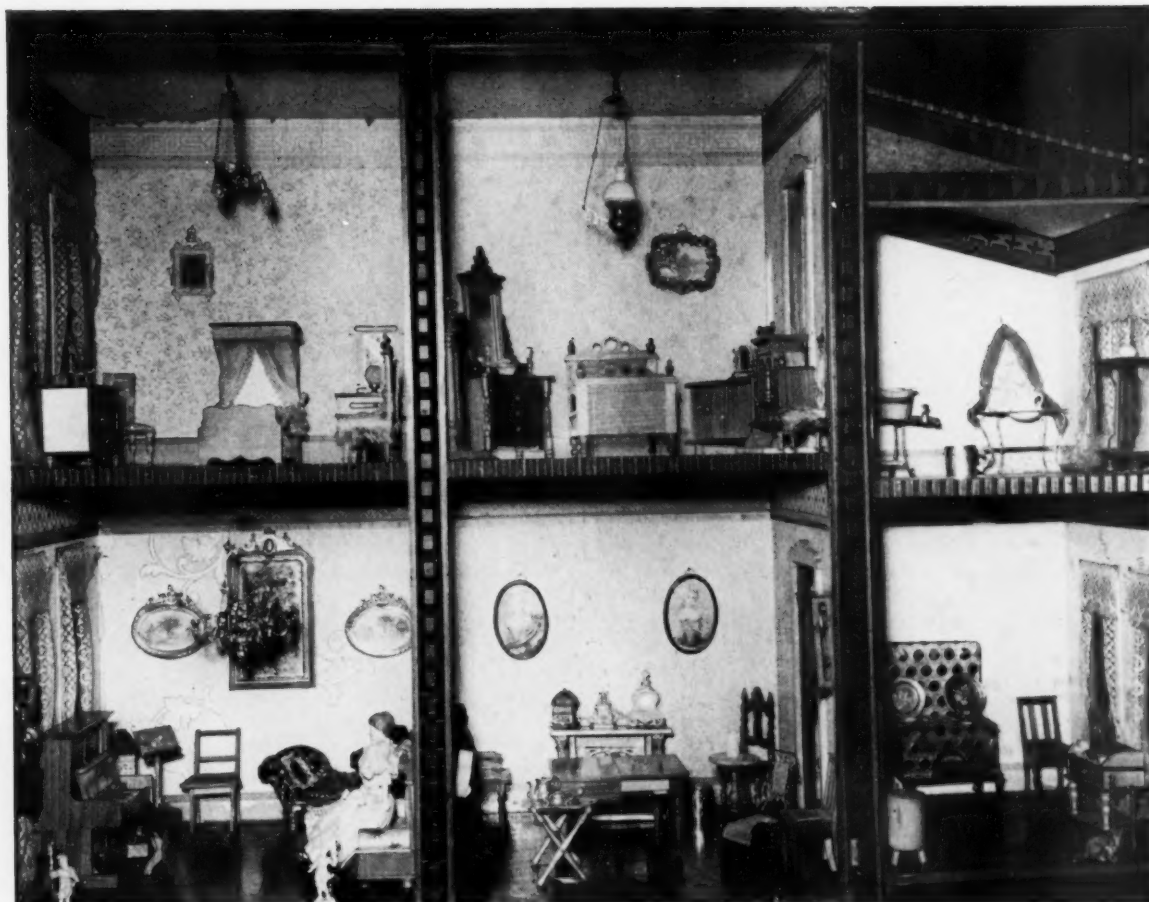
ART students of Costume Illustration study main trends in costume from the days of the Egyptians to the present. A general knowledge of the historical background of different periods, as well as a study of homes, costumes, and accessories is acquired through research, famous paintings, outside reading, and art problems utilizing this knowledge.

An interesting, worth-while problem was worked out by our young students. Plates illustrating costume notes had been done in various mediums and techniques—water colors, tempera, poster paper, etc. In studying costumes in the late Nineteenth Century or "Gay-Nineties," we decided to make three-dimensional family portraits. Needle and thread and scraps of cloth were used hand-in-hand with paints, paper, and paste.

The popular shirtwaist styles and balloon sleeves worn by fashion-conscious ladies of another decade were illustrated to show the basis of the "New Look" today. The fashion figures were mounted on cardboard backgrounds, then appropriate designs such as interiors of rooms with Victorian draperies and lamps, and street scenes were executed with cut paper or free-brush sketches.

Ornate frames simulating heavily molded picture frames were cut from cardboard with a razor blade and painted. Darker dry brush strokes gave the effect of shadows and depth. Small blocks of wood were stapled between the background and frame to set the frame away from the costume portraits.





This doll house, complete with furniture of the mid-Nineteenth Century, is over a hundred years old



(Three Lions)

Stencil motifs on toy sleds and the style of spinet give good hints to the home decorating student

ANTIQUUE TOYS THRILL YOUNG HEARTS

THE accurate detail of these antique toys preserves many of the design features of a period to which many designers now turn for inspiration.

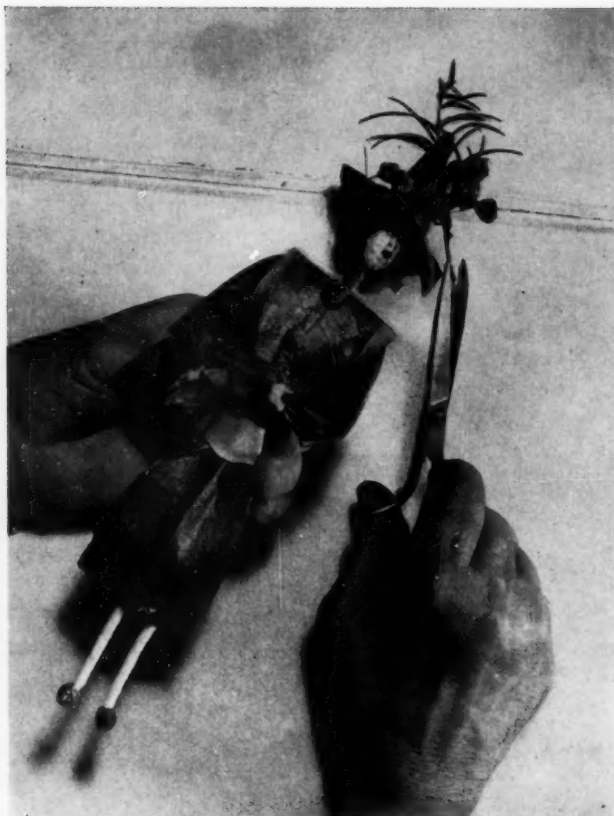
In this collection of Mrs. Bently Warren, Jr., are miniature replicas of typical designs of their period.

Today's costume designers echo the costume worn by the china-headed doll in her antique chair, and the elaborately dressed Victorian doll.

These toys can serve as inspiration to a study of period decoration and comparison for design of modern equipment. From everything—the quaint little bath tub and sleds to the miniature bird cage and dishes—there is subject matter of appeal to young students, not only for design study but for actual making of models for the ever-popular doll house or actual home decorating accessories.

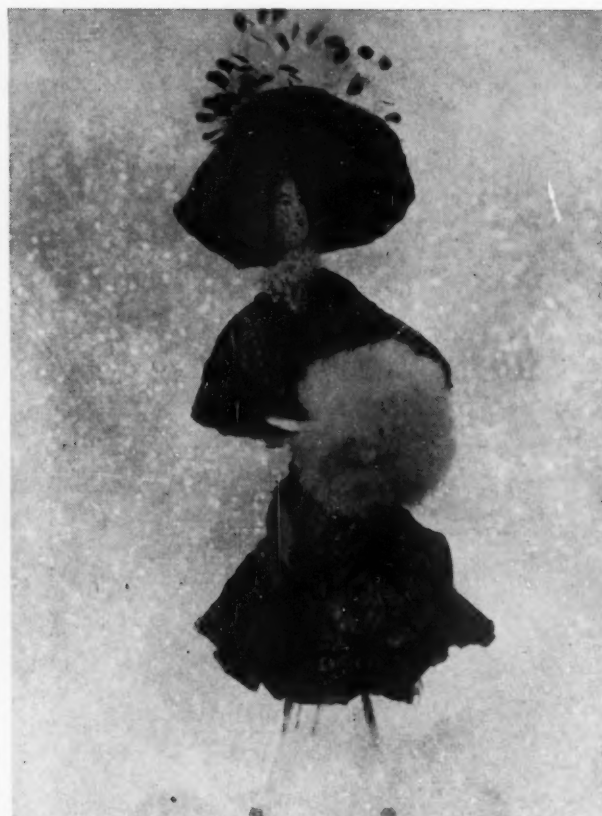


(Three Lions)



Maple purse is a perfect match with the rest of the ensemble while the flowers on the hat are "natural"

A Scotsman's kilt of pine needles completes another leafy costume



A muff of thistle and hat of the same fluff make a perfect winter costume



Leaves also make aprons and buckets for the farmer girl

(Three Lions)

GARDEN



A LEAF, A NUT AND A CORN SILK TASSEL

TAKE a straight stick about four inches long. Crown it with a peanut or an acorn. Place some twisted pipe cleaners for arms and legs, and you have the skeleton of a dainty doll. Then go to the nearest park or field and pick some green leaves and some grass. With a bit of shellac and a pen and ink you now can clothe your doll as a chambermaid or a duchess.

Mrs. Charles Anderson, of Newark, New Jersey, has been making dolls of leaves and grass for many years. The varieties of dolls are almost limitless because, says Mrs. Anderson, "You have all of Nature to choose from."

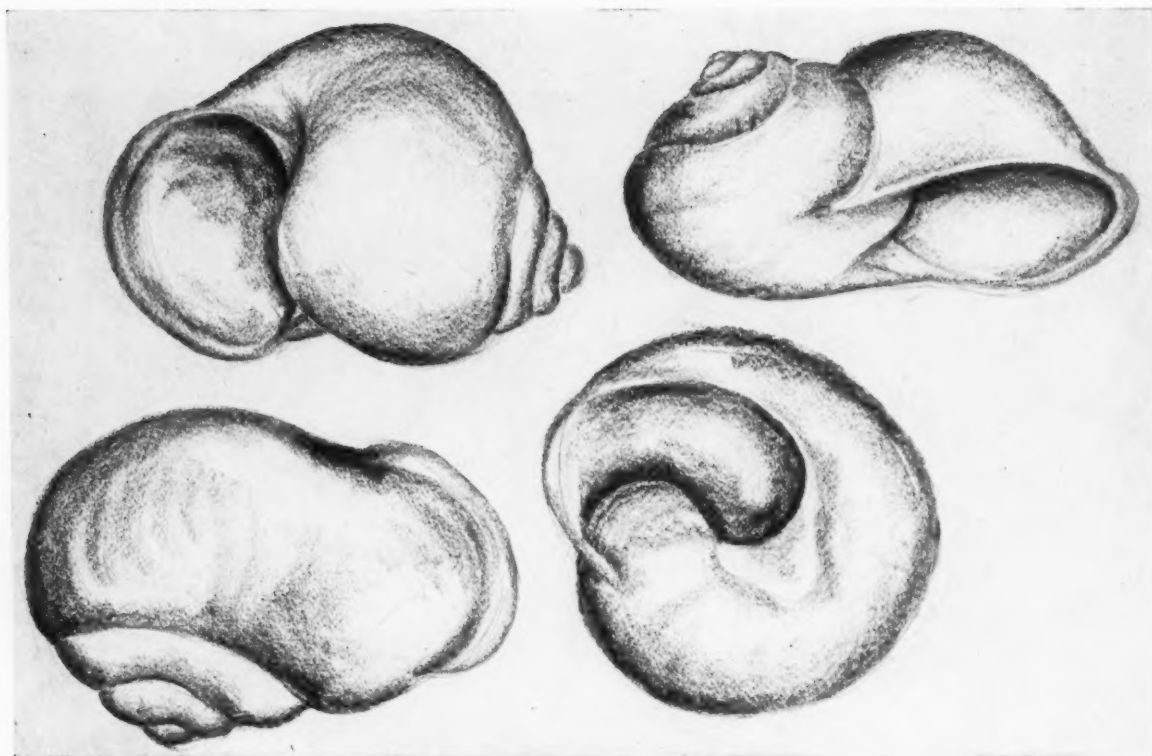
Dresses are made of oak or maple leaves, accessories of ivy or rhododendron, shoes of hemlock cone, skirts of pine needles. Decorations consist of dried berries, and hair of thistle or cornsilk, while milkweed serves as hat and coat trimming.

Mrs. Anderson shellacs her leaves, to give them permanence, and sews them into the desired shape with grass thread. Imagination and deft fingers are her stock in trade, and pleasure is her reward. Some ladies knit, others crochet, Mrs. Anderson makes dolls of foliage. Simple pen strokes on the peanut or acorn face give her dolls a coquettish, a haughty, or a bored expression, while the clothing and general bearing of the figures bear out the personality of the face. The dolls are made from living tissue, and it might be said that, in a sense, they are animate creatures.

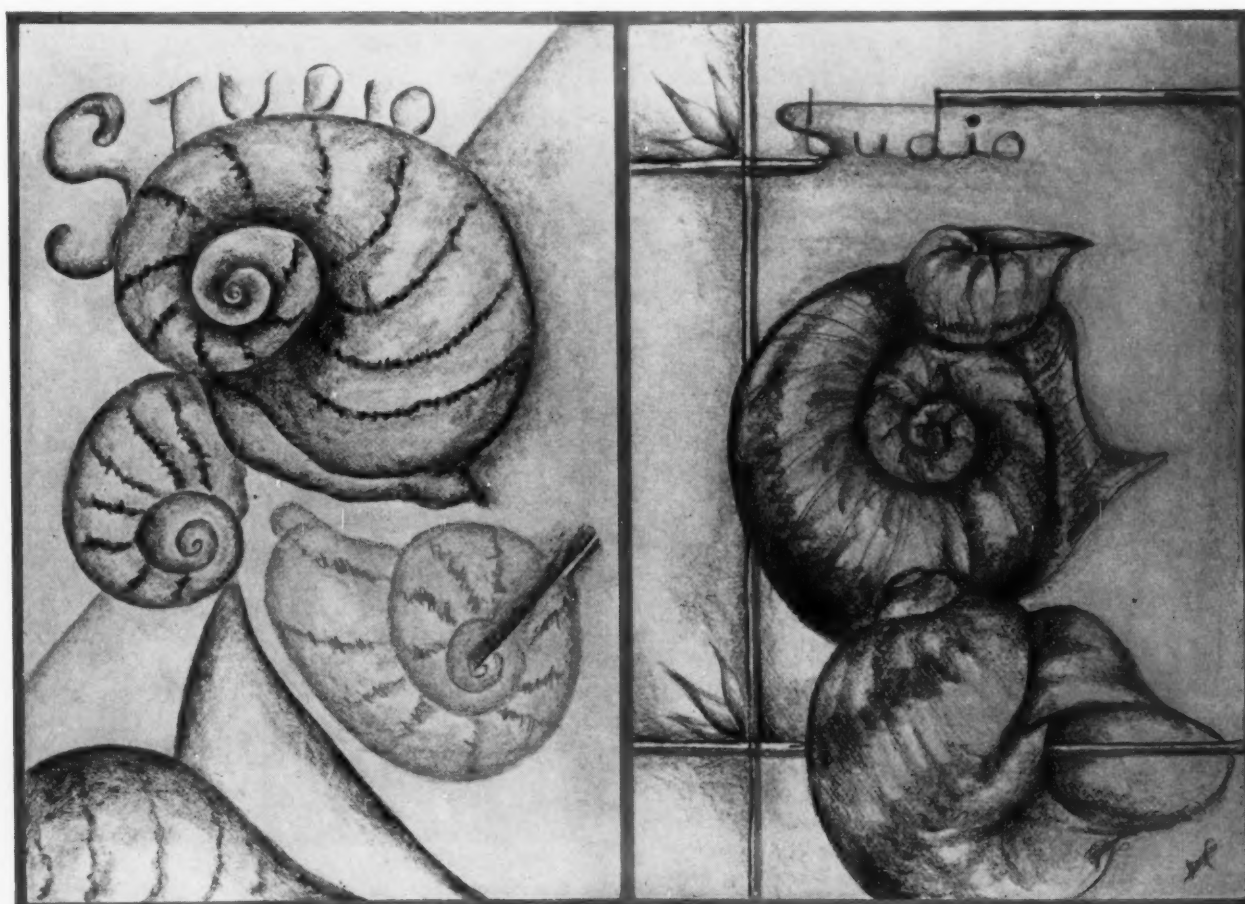


(Three Lions)

Leaves of magnolia, oak, maple, ivy, pine, rhododendron, and many others combine to make skirts, blouses, hair, and hats. Heads and faces are of acorns or peanuts. Leaves are sewn with grass thread



The garden snail, menace of California gardens, avenges itself with perfection of active form in design. First, the students of Evelyn Surface of Vista, California, discussed them as design material and drew them in many positions



Designs based on the snail were used as a cover design for the school's art publication

A FLOWER SHOW

LENORE MARTIN GRUBERT

Flushing, New York

A FLOWER show in itself is not startling news, as most communities sponsor one as an annual event; however, a flower show unified by good planning which incorporates civic events and embraces children of the community is news worthy of attention. Such a flower show was recently given by the Chatham, New Jersey, Women's Club.

The show featured exhibits in connection with the Fiftieth Anniversary of Chatham Borough with each class illustrating "As We Do It" and "As Grandma Did It." The theme was carried out in artistic floral arrangements and table settings.

The classes referred to above were the "Horticultural Classes"—the entry grown by the exhibitor and the Junior Classes, open to all pupils in the Chatham, New Jersey schools.

The Junior Classes were given various themes to follow when submitting a floral entry. These were: Arrangement to represent a nation; arrangement in modernistic container; old-fashioned arrangement suitable for Victorian period; arrangement in a shell; arrangement to illustrate a book; miniature arrangement not to exceed six inches in any dimension.

Of the above ideas, the modern container and the arrangement to illustrate a book seemed to call forth the greatest amount of creativeness and planning by the girls and boys. An arrangement by an eleven-year-old girl, Anne Martin, to illustrate the children's book, "Choo-Choo Round the World" was considered most novel, imaginative, and picturesque. In this particular set-up, a small wooden train which encircled a globe had tiny vases of flowers in each car. The vases were plastic red, white, and blue jiggers. Among the other books illustrated were: "Alice in Wonderland," "Little Boy Blue," and "Black Beauty." The children found that Story Book Dolls readily lent themselves to the displays.

All the suggested floral arrangements challenged the creative imagination and interest of the children. Not only were the displays fun to do but the work involved made the younger set a part of a community event, brought them to a civic enterprise, and exposed them to the creative efforts of their neighbors.

O THER communities might enjoy a similar project and the plan followed holds the germ idea of many an interesting school project. Even though there is no tie-up with a community flower show, art classes would find an interesting challenge in conducting a floral display of their own along allied lines.

Another idea germinated by the Chatham Flower Show is to have shadow box displays substitute for written book reviews or reports. The arrangements might illustrate the title or, better still, specific episodes. The work would involve close integration between English and Art with a sharing of mutual benefits. The research necessary to construct the display should be ample proof that the pupil has digested the scope of the book. The handicraft and design necessary to complete the project should enrich art experience.

INDOOR BULBS FOR HOME OR SCHOOL

ANN G. POWERS

Art Director

Camarillo, California

GROWING bulbs indoors has some very gratifying features. If a few simple precautions are followed there are seldom any drawbacks to be encountered; success is practically inevitable in this form of horticulture. Color and beautiful blooms are thus introduced with comparatively little effort, at a season when there are generally fewer flowers in blossom in the garden.

There are three ways of growing bulbs—in soil, fiber, or water. They will grow in almost any porous soil, but a mixture which ensures good drainage is advisable. An excellent proportion for a small amount of potting soil is three quarts of good garden loam, one quart of leaf mold, one pint of sand (not beach sand for this is salty), and one tablespoon each of bone meal and soot. The bone meal acts as a fertilizer, and the soot aids chemically to keep the soil conditioned. If leaf mold is not available, peat moss from a commercial dealer is a satisfactory substitute. Soil should be damp, but not too wet, when the bulbs are planted in it.

After potting, store in a cool, dark place for a strong root system to develop. Paper white narcissus requires a month, other varieties of narcissus, hyacinths, and tulips, six weeks. In California, it is scarcely necessary to mention that these potted bulbs need frost protection! They require occasional watering and, as they sprout, brought by gradual stages to the light and heat. Yellow calla lilies, freesias, grape hyacinths, and Spanish iris all are fully grown by forcing in pots. Seedsmen will know of other varieties.

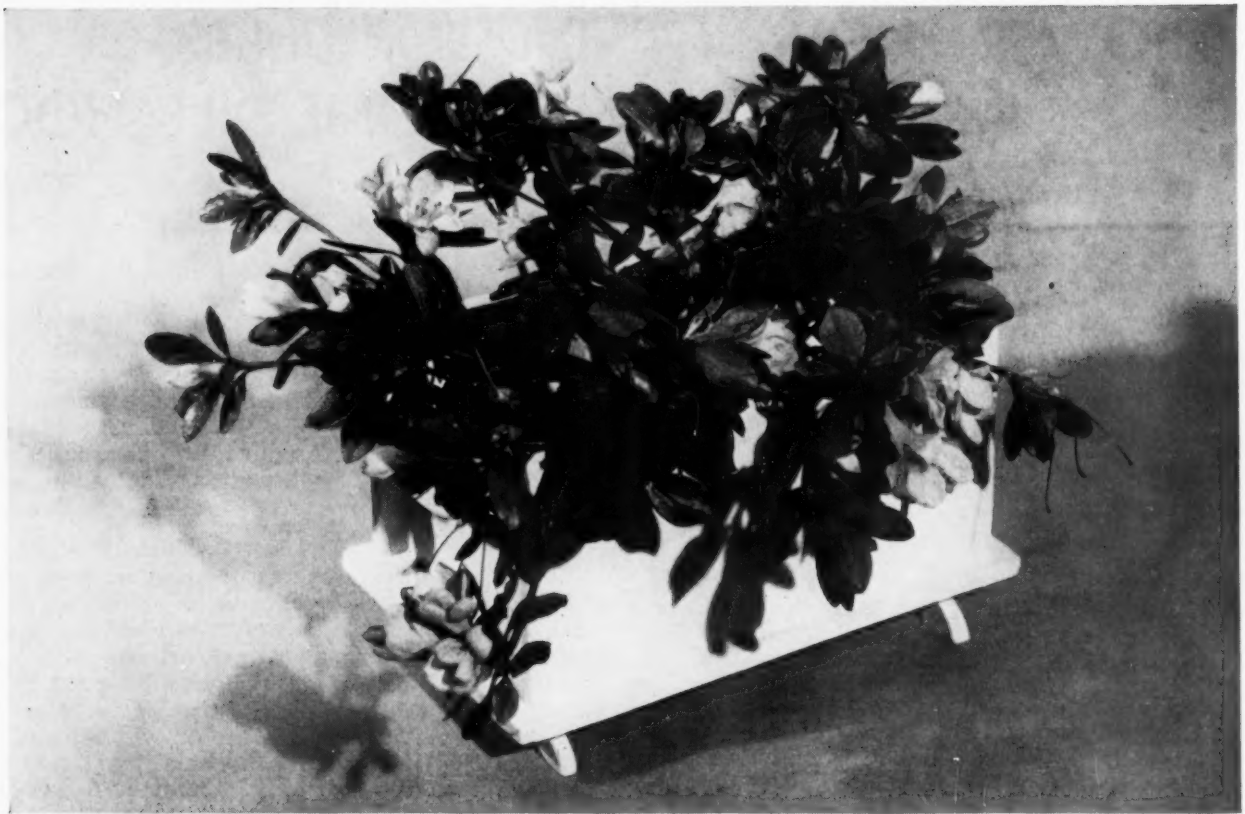
Among the best of a wide selection from the yellow trumpet daffodils are Golden Spur, the giant King Alfred, and Olympia. The early single and early double tulips are the best ones for forcing.

The giant hybrid amaryllis sprang originally from a warm, tropic climate and is barbaric and gorgeous in its splendor of opulent bloom. There are four to six flowers on a spike, varying from nine to fourteen inches in diameter! The color range is from nearly white through pink into deep, fiery scarlet, and there are many with a white ground marked with rose, cherry, or dark maroon. If the pollen is removed, when the buds first open, the blooms will last much longer.

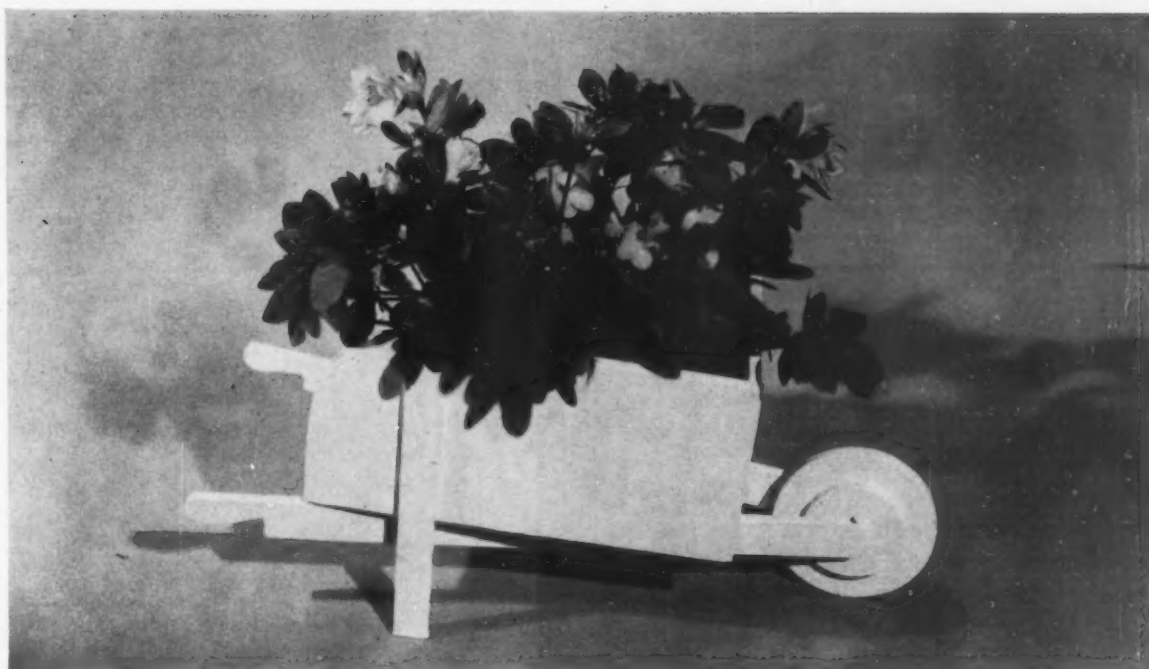
To insure blooming age, select large size or mammoth bulbs. It is necessary to place the bulbs above the ground with the roots only in the soil, and water at such times when the surface becomes dry. They bloom oftener when kept in a night temperature of 70°.

THE lovely Peruvian daffodil, or Ismene, has fringed flowers, a stout stem, and long, heavy leaves. The flowers most frequently are creamy white. It lends itself well to pot culture, but can be grown in fiber if stimulated with liquid manure.

(Continued on page 10-a)



Amy Jensen suggests flower containers of different size and form designed and constructed from simple and inexpensive materials for school and home use



CONTAINERS FOR GARDEN ARRANGEMENTS

AMY ELIZABETH JENSEN

Wausau, Wisconsin

SINCE containers for garden arrangements are very expensive and many of them are not particularly attractive, art students will enjoy using their ingenuity to create simple and inexpensive but original and artistic ones of wood, such as crates, packing boxes, plywood, or other kinds. Food cans, tin boxes, fruit jars, bottles, cosmetic containers, clay pots, and similar pieces can be used as holders.

These wooden receptacles, made in different sizes and forms, can be planned for a particular use in the home, for seasonal displays, to decorate various rooms in the school, to add a gay note to a party table, for gifts, or for a flower show.

The directions for constructing such pieces are as follows: Decide first upon the scale to be used. Draw the patterns on squared paper, allowing for the thickness of the wood to be used. Cut the parts of the patterns and hold them together to see if they fit properly, then trace the patterns onto the wood. Using a coping or jigsaw, cut out the parts and then sand the wood to perfect smoothness. Glue the sections securely and, after well dried, finish the pieces. They can be decorated with freehand designs, stencils, cut-outs, or several other techniques.

The following suggestions will start you off on your own creations:

A simple chest finished with a flat pastel paint is lovely for blossoming plants or for small, delicately colored flowers such as candy tuft, forget-me-nots, and others.

A rustic, colorful Mexican or other kind of peasant cart is suitable for small fruit, gourds, nuts, vegetables, or everlasting flowers.

Two-toned shelves make an attractive background for dwarfed cacti, Paddy's wig, and other small plants placed in gaily-painted pots.

A hanging box decorated with Pennsylvania Dutch, Swedish, or Czechoslovakian designs is a colorful container for bittersweet, ivy, philodendron, or other vines.

Long-legged birds or graceful Chinese figures make charming settings for simple oriental arrangements of tree blossoms, flowering shrubs, iris, etc.

Pieces of furniture, especially colonial ones, in miniature size, lend themselves well to such designing. Chests, portable tool kits, tables, a dough-mixer, and other pieces can be made into containers for different kinds of arrangements.

Animals, birds, and story-book characters can be fashioned into interesting flower and plant containers for children's rooms.

THE wheels don't go 'round but small wooden carts and wagons (cardboard may be used for some) can serve utilitarian purposes as well as creative ones. Ideas for making them can be had by studying such types of transportation in different countries—gaily decorated carts of Costa Rica, Mexico, Chile, and other countries south of the border; those of the Scandinavian countries, the Netherlands, the French provinces, Hungary, and the rural sections of other European countries. Even a coal cart, a peddler's wagon, or a wheelbarrow made on a small scale and attractively decorated can be made a thing of beauty. Built in various sizes, such pieces can be used for garden arrangements, for table centerpieces, for packing a gift, or as a receptacle for candy, fruit, nuts, or cookies.

In working out similar creative projects, the pupils can employ a number of skills in making beautiful and useful articles at a low cost or at no cost at all.

FLOWERS THAT ENDURE

MARIA K. GERSTMAN

Marion, Iowa

TO REALIZE the complete volume of an object one has to view it from different sides. The same principle holds true for a subject matter in our schools. While the natural history teacher may explain the parts of a flower, determine its group, and point out its life requirements—the art teacher will be interested in its colorful design, its graceful movement, and its share in the arrangement of a harmonic unit.

Unfortunately, flowers do not endure. And while the student of the nature class may have collected some study material in carefully pressed and catalogued plants, the student of the art class, aside from pictorial interpretations, has no means other than his memory to preserve fleeting impressions.

To make some of these last, and to succeed—if only in a modest way—in making a flower arrangement permanent, a method of conservation similar to the one used in natural history but conforming to the particular interests of art is here suggested.

Flowers to be arranged on the glass plane of a square bottle or vase should be selected as to their suitability. Only those which have no heavy, meaty parts are usable and, therefore, wild flowers are preferred to domestic ones. The plants are laid between heavy blotters—petals and leaves arranged so as to appear viewed from the side or above—and pressed under weighty books to remove all moisture.

When the pressing is completed, the flowers, lying on a blotter, are repeatedly brushed with a plasticized finish which is permitted to dry between applications. (The blotter serves to suck up all extra liquid and thus prevents sticking.) Then the plants are turned over and receive the same treatment on the other side.

When completely hardened, the flowers may be picked up and tentatively arranged on the glass, carefully matching each other. The layout has to be noted down on a piece of paper on which previously the shape of the bottle had been outlined.

Then, the flowers are removed from the bottle and the glass plane completely covered with rubber cement. The plants also are brushed with rubber cement (twice, one left to dry) on the side that is to stick to the glass. The flowers and leaves—in their proper order—are lifted into their positions on the glass and pressed against it. With a fine paintbrush, dipped into plasticized finish, any loose parts may be retouched and fastened.



Flowers, as well as other forms, may be preserved for study of form and color in the art class

AFTER a period of at least 24 hours, the rubber cement, covering the glass areas in between the flowers, can be removed with the help of a plastic eraser, using gentle strokes that carefully follow the direction of the growth of the plants so as not to disrupt the design.

If a silhouette effect is desired, the relief may be painted with india ink to strongly contrast it with the transparent glass. However, if the flowers had been chosen for their color appeal, make-up has to be applied to prevent fading. This is done with oil paint of matching colors that may be protected by a final coat of finish.

Allowing for individual expression, the illustrated project, correlating natural history and art, serves to train a student in the matching of forms and colors. It also deepens his understanding of nature by showing him that a simple leaf or grass blade can be more effective in a particular place than a beautiful flower, thereby making the student realize that the value of an object cannot simply be measured in grades of perfection but rather lies in its particular characteristics that grow important by their relation to others.



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THE ART OF PICTURE-WEAVING IN NORWAY

(Continued from page 301)

attain the heights found in the old weavings, it would be necessary first of all to obtain woolen yarn of the same quality as seen in the old tapestries, two teachers at the National Women's Industrial Art School took up experiments in sorting, spinning, dyeing, and weaving of spel wool with vigorous interest. It is certain that without an inexhaustible knowledge of treating, spinning, dyeing, and utilizing wools, the Norwegian weaving art would never have reached its fabulously high level. Though much was fully known about the spel sheep from olden times, the knowledge of the wool itself had been lost, and experiments had to be started right from the beginning.

The sorting of the wool is of essential importance, for it gives the foundation for even contours in picture-weaving. The results of the experiments at this art school have really been promising, for they have produced an art weaving yarn of absolutely first grade quality.

Along with the yarn itself which produces such a peculiarly beautiful lustrous effect in the finished tapestry, they have experimented with root dyes, and have been able to find colors close to the inimitably richer shades of olden times.

They have also experimented with the natural brown, gray, and bluish colors of the wool, some of which have produced really beautiful results. In one, especially, can you see this—a picture-weaving in natural brown and natural white wool, designed by one of the pupils in the design class and woven by the instructor in the modern picture-weaving class at the National Women's Industrial Art School. This picture-weaving, illustrated here, is entitled *Street Musicians*.

Though some commercial weaving has been developed with the spel wool—for instance, the Norwegian factories have been able to produce hard-wearing and lustrous furniture fabrics and beautiful fray-woven rugs with machine-spun spel wool, it is in the art weaving that spel wool is most desirable. Since cheviot wool is so much better adapted to commercial weaving, the factories and farms had ceased to be interested in the cultivation of the spel sheep. It is only in this century again that the farmers have begun to raise the spel sheep, which is peculiarly well adapted to the Norwegian country, being able to graze on frugal lands and to withstand severe climates; and once again, the spel wool has risen in esteem, and its superior qualities have been rediscovered.

In the first monumental tapestry for Oslo's new Town Hall, the St. Hallvard's hanging, one can see the very satisfying results of experiments in spel wool for contemporary art weaving. The yarn produced for this hanging has a high lustre, and the richness of pure root colors with which it has been dyed, has produced a highly artistic effect.

The earliest picture-weaving, the Evebo tapestry, was probably worked out on a small, flat loom set upon the ground, but contemporary picture-weavers use the haute lys or vertical loom, working on the picture from the top down. The original sketch or design is pinned up on the loom, back of the threads, and the weaver follows its contours by looking at it through the threads of the loom.

The art of picture-weaving in Norway climaxed, of course, by the magnificent tapestries for the Town Hall, has experienced a tremendous renaissance in this century. Revived with fresh and searching enthusiasm, it is a weaving art that in artistic importance goes far beyond the borders of its native land.

Outside of the Town Hall tapestries, the most famous picture-weaver in Norway today is Hannah Ryggen, who works in abstract forms, and who, though she realizes the technical limitations of the tapestry medium, keeps the flatness and intensity in colors, realizing that in weaving, colors cannot be mixed, but put side by side, and in that very fact, lending the colors added intensity. In the picture-weavings of Hannah Ryggen, who works freely and purely from imagination, never from a sketch or design, one sees impressively the fact that woven material can stand color areas so rich and full of life as to tempt painters in the finer arts to change from paint and brush to wool and loom.

INDOOR BULBS FOR HOME AND SCHOOL

(Continued from page 321)

Lily of the Valley pips are easy to grow and may be planted for a succession of bloom. They blossom approximately three weeks from the time of planting. Valley lilies, sweet-scented jonquils, Dutch or Roman hyacinths grow readily in fiber. No drainage is required and any type of bowl that is not too ornately decorated can be used. The porcelain blue named variety of Roman hyacinth called "Virginia" is very lovely planted in a pink glass mixing bowl. Bulb fiber is obtainable at any seed store and requires no preparation other than soaking the day before using. Squeeze out the surplus moisture and fill bowls to within one inch of the top. After planting the bowls, place in the dark and keep moist, the same procedure as with the soil-potted specimens.

Dutch hyacinths are very lovely grown in the specially made colored hyacinth glasses. Exquisite color harmonies will evolve by a little planning; yellow hyacinths in blue glasses, pink flowering bulbs in lavender glasses, for example. This is a fascinating project for children.

Narcissus polyanthus, or paper white, grows readily in water-filled bowls, if properly supported by pebbles.

The Soleil d'Or, or Golden Sun narcissus, produces large clusters of brilliant yellow flowers with a deep orange-red cup. They have a delicious fragrance, but take longer to bloom than do the paper whites.

The Chinese sacred lily rejoices in many names other than the botanical one of Narcissus Tazetta Orientalis. It is known also as Joss Flower, Soy Sin Far, and Flower of the Gods. It combines a white perianth with a yellow cup. The Chinese people remove the outer brown skin by rubbing it off between the palms of the hands and force the blooming by adding lukewarm water to the bowls each morning.

These varieties of narcissus are especially attractive when grown in Chinese bowls. They are decorative, sweet-scented, and practically no trouble to grow.

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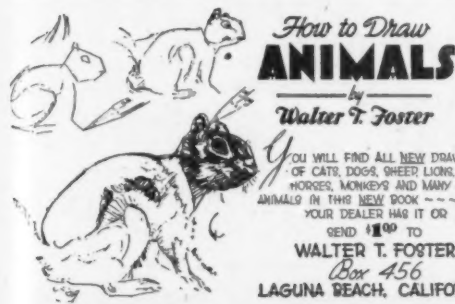
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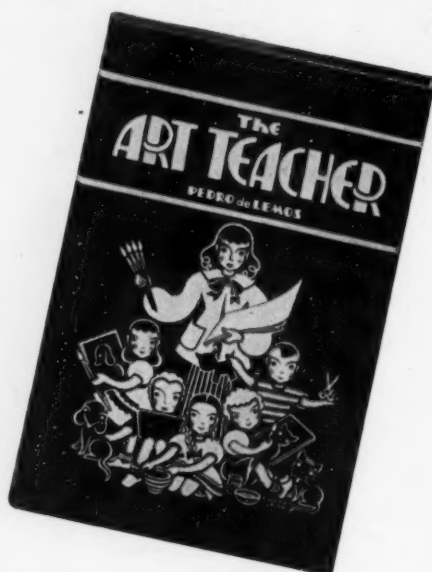
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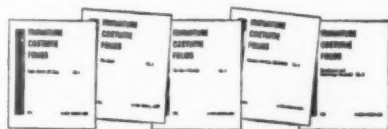
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